

FOOTBALL

DECEMBER 1960 • 33¢

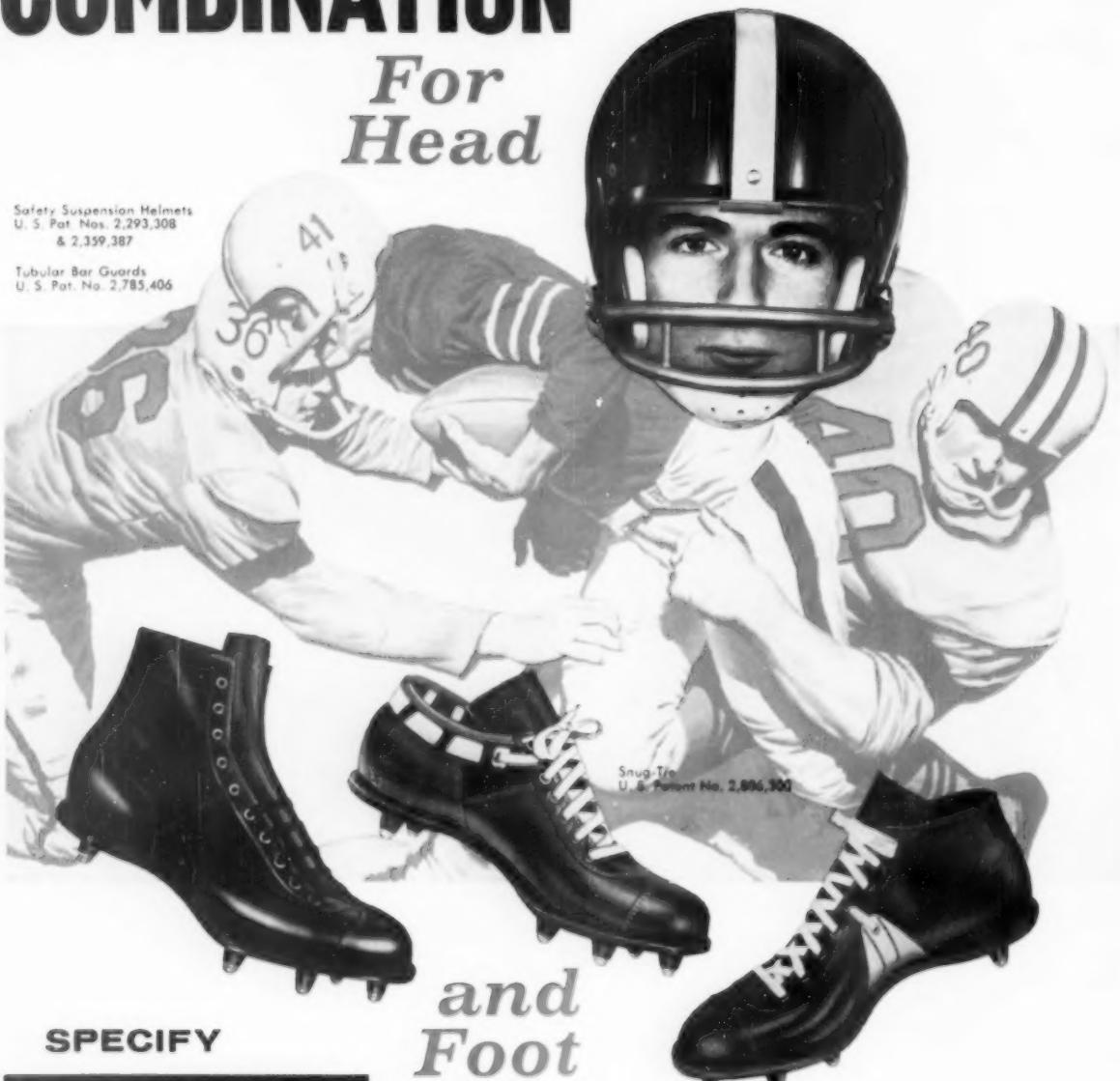


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VOLUME 30 • NUMBER 4 • DECEMBER 1960

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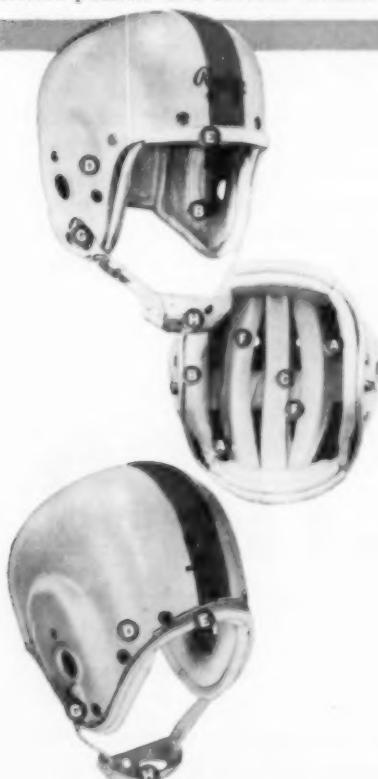
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“Mr. Basketball” revisited

COLLEGE presidents are depicted as wise, moralistic administrators who deplore all forms of cheating and would descend like a wrathful Daddy Lipscomb upon anyone of their employees caught fudging.

The great majority of them can be graded 100% on this score. But some of them, whipsawed by the pressures of a big-time sport program, turn to sawdust. Did you ever hear one of them admit that his school may have been guilty of over-enthusiastic recruiting? Almost every time a school is caught with its hip pads down, the president will draw himself up and exclaim, “Who, us? We never did such thing!”

Ninety-nine per cent of the time the school is palpably guilty. After all, nearly every big-time college has a skeleton or two rattling around in its cupboard, and if the NCAA cared to look hard enough it could flush 'em out. But you can't accuse the august fathers of overzealous sleuthing. They've just been nailing the most flagrant offenders.

But even the guiltiest of them beat their innocence. Take the latest case, for instance. Despite the clear establishment of guilt, the president of this college unloosed this little cameo of nonsense:

“We have no evidence that the University . . . has violated NCAA or . . . Conference regulations. We have cooperated fully and completely with the NCAA during its extended investigation and are frankly puzzled as to the basis for this action. We have, of course, no alternative but to accept the action. We will continue to abide by the NCAA rules.”

Get that: Here's an administrator who thinks his school is as pure as driven snow, who claims that no evidence of guilt was established, who's puzzled by the verdict, but who's timidly accepting the sentence and swearing undying fealty to the court which pronounced it!

This is America, not Russia, and

you know darned well that if he thought his school was innocent he'd have fought the sentence all the way up to the Supreme Court.

Such administrators remind us of the monkeys who see no evil, think no evil, and speak no evil. They'd earn a lot more respect if they'd start exercising kick instead of lip service to their ideals.

THE years have been kind to Nat Holman. Though in his early 60's, he's as lean and spry as a high school guard. His face is unjowled, and his iron-gray mane gives him that man-of-distinction look.

Sitting in his parlor, shooting the breeze, we felt stirred by a sense of history. Nat had been considered the greatest player who ever lived. And he had gone on to become the greatest coach.

At City College of New York, he had given the game a completely new dimension. What is “Eastern basketball” with its emphasis on the give-and-go, the smart pass, the deceptive cut? It's really Nat Holman basketball.

To this day, we feel that the most exciting and artistic offense the game has ever seen was that old City College weave. The marvelously short, swift passing game, the beautifully timed meshing movement of all five players, the complete sublimation of the individual to the team effort—that was the indelible Holman trademark, as distinctively his as the five rings on the Olympic shield.

When the one-hand bomb and the fast break moved into the game, Nat retained a glacial calm. He resisted change for a while. But once he saw the light, he refashioned his game and produced the only team in history which grand-slammed the two major titles—the NCAA and the NIT.

The dumping scandal broke both his heart and his career. He continued coaching the pitifully deem-

phasized CCNY teams. But we can't believe his heart was really in it. It was terribly sad—at least to us—to watch the greatest coach of them all trying to make silk purses out of sow's ears.

After 35 years at City College, Nat finally called it quits in 1960. And here we were, reminiscing of old players and old teams and of how the game has changed.

“You can't compare the old game with the new,” Nat reflected. “The game is entirely different. The boys are so much bigger yet so fast and so skilled and so deadly in their shooting. Any man with a great shot is so much more of a threat. Give him a screen and he becomes almost unstoppable. Get up on him and he's gone.”

“The big man has had a terrific effect on the game. Almost every attack is built around him. He's given priority over the ball-handler. You look for him first, then you look for your own play.”

“The onus on the defense is overwhelming. It's terribly tough to play good defense. Some coaches claim it's impossible. Yet I feel that you cannot win consistently without it.”

“The mark of a good coach is his ability to put his game together, to weld his offense and defense into an integrated whole. He must teach his boys the solid fundamentals of one on one, how to slide and switch, how to help out by collapsing or sluffing, and to coordinate all of this into a team pattern — including man to man, zone, and press.”

“To be a good defensive coach, you must be a student of the game. You must constantly be studying what other coaches are doing on offense. You can't prepare defensively if you're not thoroughly familiar with everything that's being done on offense. You must give your boys a complete over-all picture of the other systems. That makes your job tremendous.”

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SHOW the 1960 World Series Film in Full Color!



make a hit with your Boys

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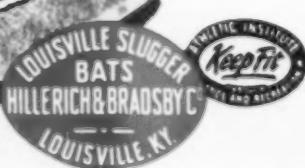
Yes, you'll thrill again to the record-breaking, zaniest series in years. More people will want to see this 1960 World Series film than ever before. You'll feel the excitement build as you approach the free for all, climactic seventh game.

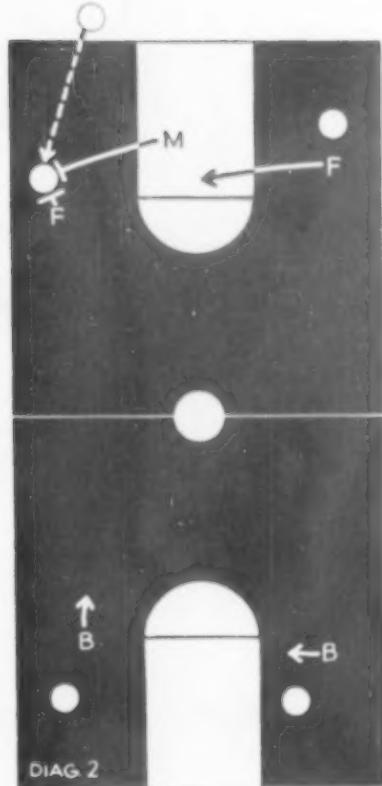
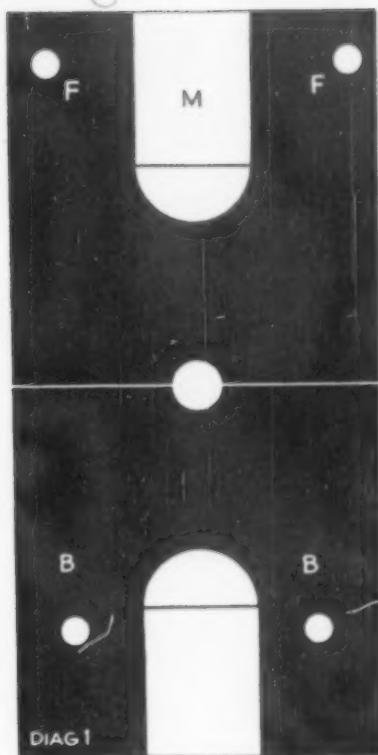
Hillerich and Bradsby Company is again co-sponsor of this exciting World Series movies which will be released soon after the first of the year. The film is 16 mm and can be used only with a sound projector. Length of showing is approximately 30 minutes. Order the film through your sporting goods dealer and relive all of the stirring action of this most dramatic '60 Series.

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Full-Court Zone Press

THE element of surprise can spell the difference in basketball. Pulled at the right time, an unanticipated move can turn a game around. Especially devastating in this respect are full-court presses in general and the full-court zone press in particular. A good full-court zone press is particularly valuable to the coach. Since its execution is similar to the regular zone, it can be easily learned and thus save valuable practice time. In addition, it capitalizes on two other regular zone advantages; namely, pass interceptions and the anticipation of play development.

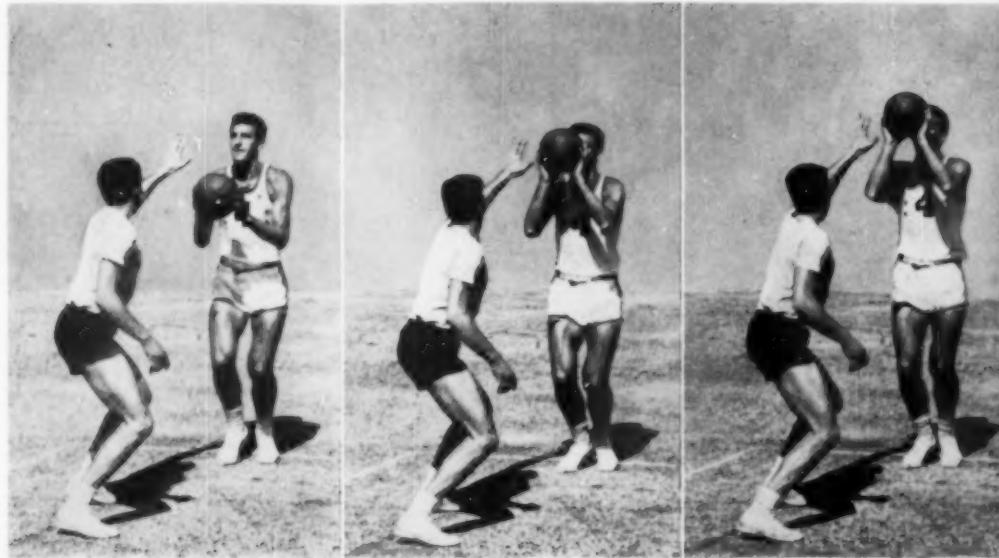
The initial positioning, a 3-2 alignment, is shown in **Diag. 1**. The guard or forward with the quickest reflexes and good speed operates in the middle position. This player takes primary responsibility for originating and maintaining continuous pressure on the opponent with the ball, once it has been thrown into play.

The opponent taking the ball out of bounds is left unguarded. The two flanking positions are occupied by the two guards, or a guard and a forward, depending on who is chosen for the middle spot. The center and the other forward play the back positions.

The middle man plays a step or two inside the foul line, balancing toward the side where the ball is likely to be thrown to, while the flankers engage their men in man-to-man fashion. Continuous pressure is imperative.

(Continued on page 18)

By LOUIS E. LaGRAND, Asst. Coach, Columbia University



Mechanics of Shooting

TAKING a look around the college and pro basketball world, you find a lot of individual differences in shooting techniques. Idiosyncrasies in form are quite commonplace. Yet, though a player may violate the basic principles of a shot, he can still achieve accuracy.

How? By some *natural compensation*. For example, Paul Arizin often violates a cardinal rule when taking his famous jump shot. He doesn't always square away with the basket before shooting. As a result, he can be seen falling sideward, backward, and even forward.

However, though his execution is, mechanically speaking, questionable, his accuracy is unquestioned. His *natural compensation* is his tremendous jumping ability, which enables him to leap very high and hang in the air. So that no matter what position he's in, he's able to compose himself momentarily and maintain a high degree of accuracy.

In teaching the proper shooting fundamentals, however, certain rules must be observed. Caution your youngsters not to copy the styles of their favorite players. Point out that their idols are grown men with fully developed bodies that enable them to execute maneuvers beyond the adolescent's capability.

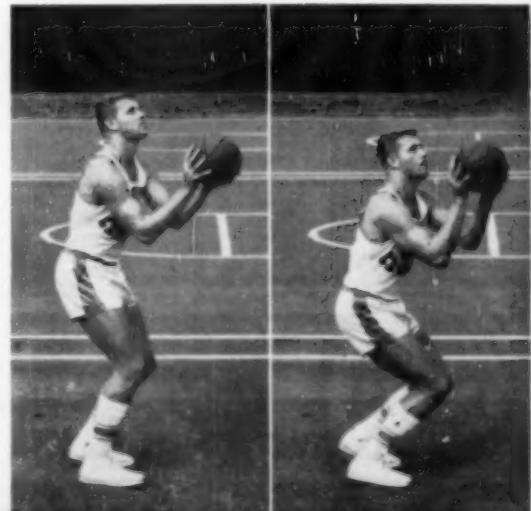
Stick to the easy, fundamental approach to the game. Tell your kids that as they mature, this fundamental training will put them on the road to success.

Following are the basic precepts for each shot. Follow them carefully, make your kids practice constantly, and you'll develop crack marksmen.

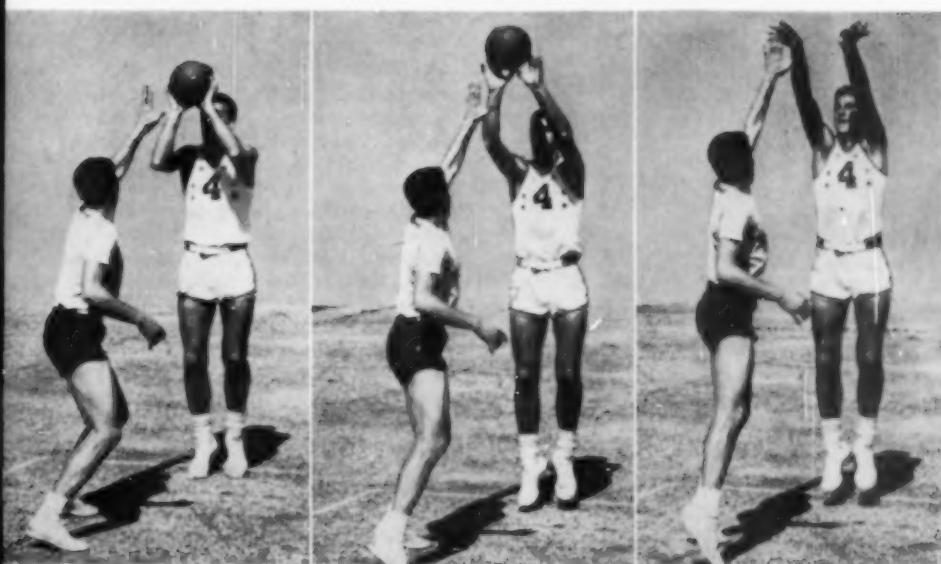
Though the jumper and the one-hand set has superseded the two-hander as the game's prime attacking weapon, the two-hander remains a highly effective scoring tool. It may not be gotten away with the speed of the one-hander, but, from a mechanical standpoint, it offers even greater efficiency, particularly from long range. It's quite significant that most of the greatest long-range bombers in pro history—Schayes, Boryla, Davies, Wanzer, Zasloffsky, Braun and Seymour—put 'em up with two hands.

I'm not advocating that you change all your good one-handed shooters into two-handed shooters. If the boy can hit with one hand, leave him alone. If he can't,

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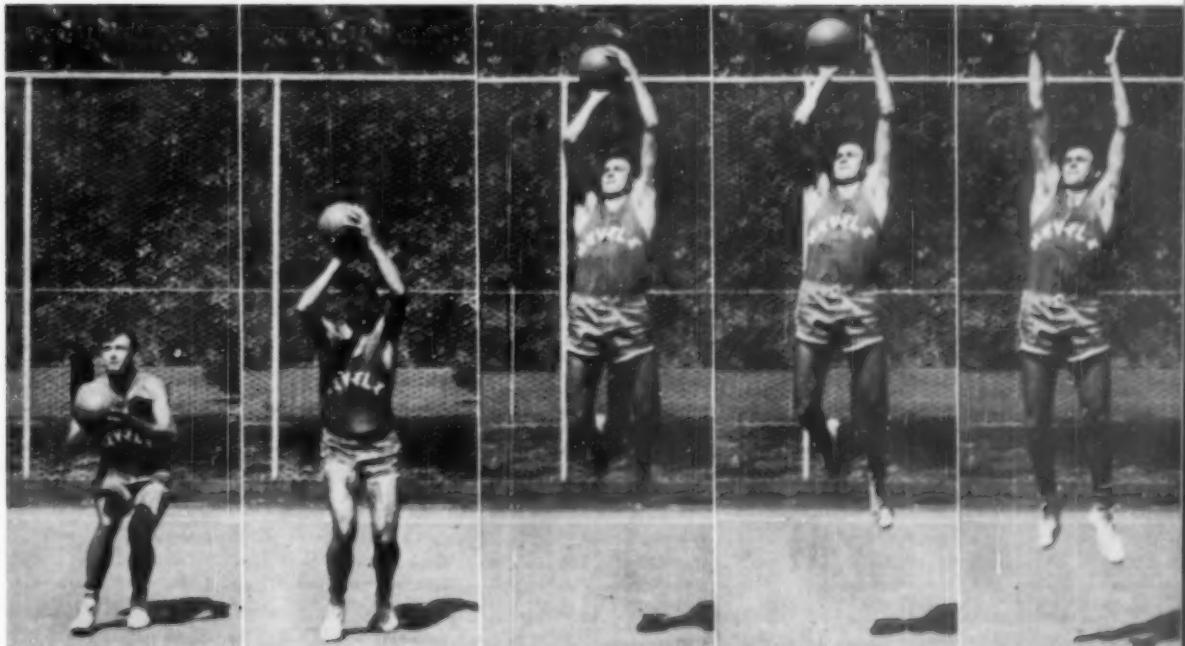


By PAUL M. BAKER, Asst. Coach, University of Baltimore



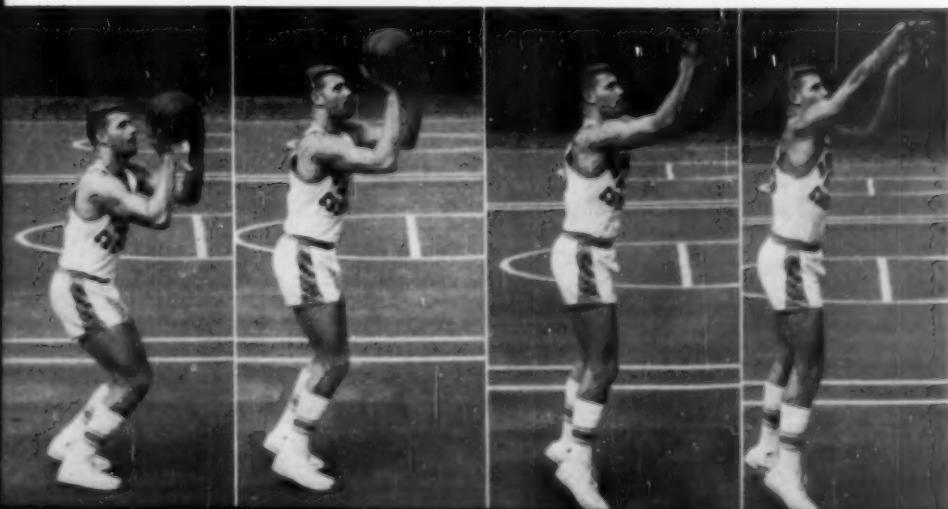
DOLPH SCHAYES' TWO-HANDER

From a relaxed stance with elbows fairly close to body, knees slightly bent, and weight leaning forward on balls of feet, Dolph brings ball overhead and pushes it toward basket in upward arch. Momentum carries him a few inches off floor, and arms and hands follow through beautifully.



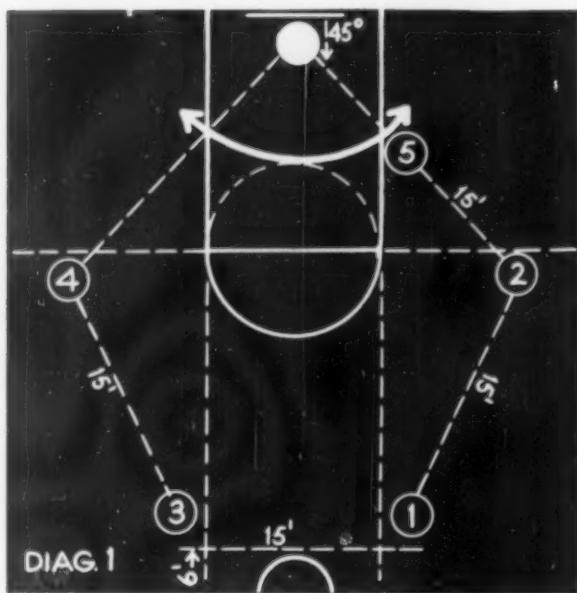
PAUL ARIZIN'S JUMPER: After pushing upward off both feet, Arizin raises the arms to a comfortably extended,

slightly bent position. He hangs for a moment, releases left hand and pushes the ball off fingertips toward basket.



LEE SHAFFER'S ONE-HANDER

Keeping elbow close to body in line with shoulder, with hand on side rather than directly behind ball, Lee bends knees and pushes upward off both feet. Ball is pushed lightly off fingertips in a smooth, flowing motion, with wrist breaking with downward flick of fingers.



KANSAS STATE'S Triangular Sideline Series

By FRED (TEX) WINTER (HEAD COACH)

KANSAS STATE runs a diversified offense consisting of 12 different series, predicated on four basic patterns. Naturally we don't use all 12 of them in every game. We limit ourselves to no more than three at any one time.

Our sideline triangular series is the first set of options we teach, and constitutes a total offense within itself.

To comprehend our set offensive patterns, it's important to understand the theory underlying our basic working positions. As shown in **Diag. 1**, we operate from a basic 2-3 with the center in and the players about 15 feet apart. This provides proper floor spacing, spreads the defense, and at the same time allows us to make quick, accurate, sure passes, reducing the risk of interceptions.

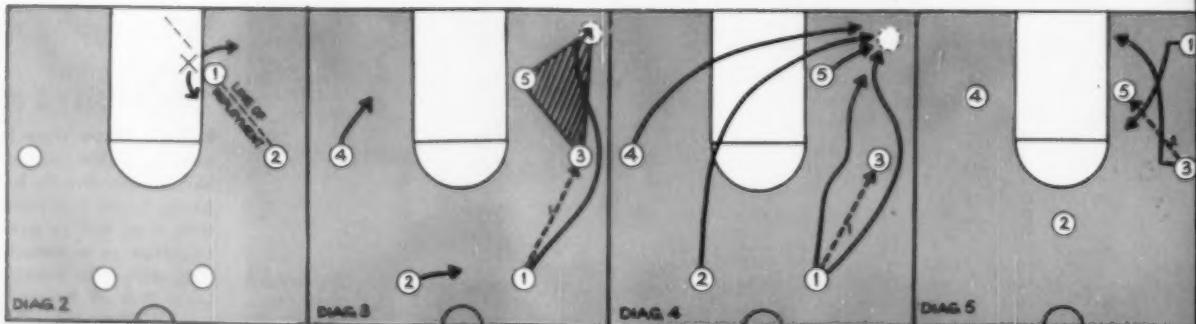
Our guards, 1 and 3, set up about six feet beyond the midcourt line. Our forwards, 2 and 4, set up opposite the free-throw line extended, just far enough from the sidelines to allow teammates to drive down the outside comfortably, without being forced out of bounds. We play our forwards in this area for several reasons:

1. With our guards initiating the play from the area indicated in the diagram, the forwards must shape up opposite the free-throw line extended so that the guard-to-forward pass isn't appreciably longer than the desired 15 feet.

2. Our forward has established a 45° passing-and-cutting angle between himself and the basket. The direct line between the forward and the basket is termed "the line of deployment." We want this line to bisect the basket at a 45° angle. The reason for this will be made clear when we deal with the center's basic working position.

3. By playing the forward "high," we've cleared the corner area, thereby creating operating room in this area for passing, cutting, faking, and driving.

4. The guard cutting to the outside of his forward has this area in



which to operate. He also has a much better cutting angle to the basket as he turns the corner around the forward. Should the forward shape up too deep (toward the baseline), the guard's cutting angle to the basket is increased, and the area into which he's cutting becomes smaller. Since we try to utilize our corners to a great extent, it's imperative for our forwards to initially shape up "high." (Note: We say "initially" because once the offense is underway, the positions may change.)

5. We're interested in getting the ball into an area as close to the basket as possible, and since we operate off a single post we want to make it as easy as possible to pass to the center. Simply by pulling our forwards high and playing our center deep on the "line of deployment" we've created a one-one-one situation in an area immediately in front of the basket, between the ball and the basket.

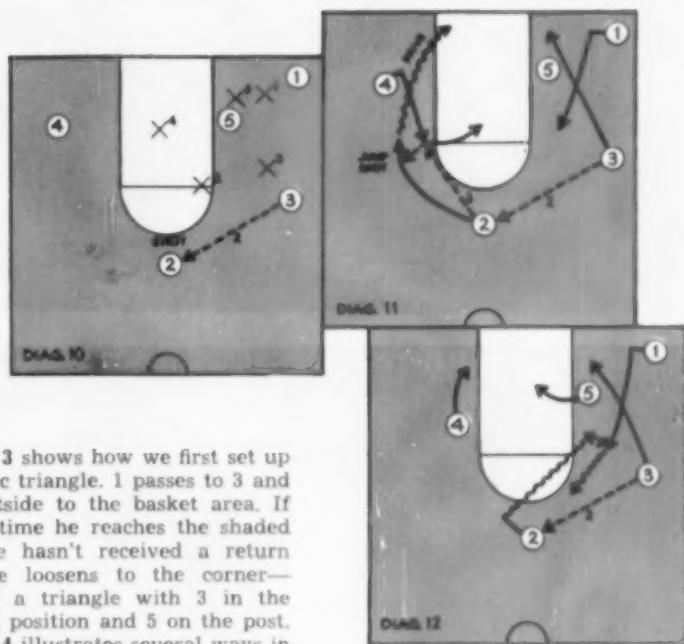
To further point up the importance of the center shaping up on the "line of deployment," let's take a look at what happens when he assumes this position and the forward has the ball in his proper position (Diag. 2).

In order for the center's man, X, to stay between 1 and the basket, he must play behind him as long as 1 remains on the "line of deployment." This means, of course, that 2 should be able to get the ball to 1 without difficulty.

For X to prevent or make it difficult for 1 to get the ball, he must move to the side or in front of him. He'll thus lose position between the man and the basket, and a quick pass to the open side can be exploited for an easy basket.

Now that you understand something of the theory behind our positioning, we can delve into the sideline triangular series. A good offense can attack either side with facility, and our triangular series has been planned with that in mind.

Diags. 3-8 delineate the strong-side attack. First let's analyze the way we split the post.



Diag. 3 shows how we first set up the basic triangle. 1 passes to 3 and cuts outside to the basket area. If by the time he reaches the shaded area, he hasn't received a return pass, he loosens to the corner—forming a triangle with 3 in the forward position and 5 on the post.

Diag. 4 illustrates several ways in which the sideline triangle may materialize: (a) 1 passes to 3 and cuts outside or inside of 3 on to the corner area; (b) 1 passes to 3 and holds his position, while weak-side guard 2 cuts through to the corner; (c) weakside forward 4 comes across on 1's pass to form the triangle; (d) center 5 moves to the corner on 1's pass and 4 moves into the post area to form the apex of the triangle.

Diag. 5: With the players now in the sideline triangle, 3 passes to 5, if possible, then step-fakes to the inside and cuts through on the baseline side of 5. *The rule:* The passer is the first cutter and he cuts to the side of the center closer to the teammate he's attempting to free. The cut is made in two ways:

1. Fast cut with no attempt to screen for the second cutter, letting the latter execute the move in the best way he can.

2. Change of pace with a definite attempt to screen for the second cutter.

The reason for this is that it keeps the defense guessing as to how the cuts will be made, preventing them

from planning a definite defense for the split action.

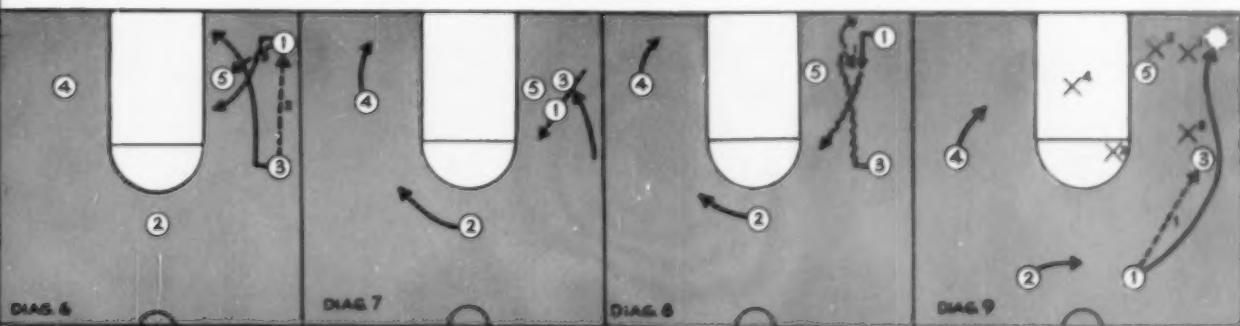
Diag. 6: Should 3 pass to 1 after the latter loosens to the corner off his cut, our triangle set-up still exists. 1 looks for a chance to pass to 5 and the split is reversed. 1, the passer, becomes the first cutter and he drives to the side of the center nearer the man, 3, he's attempting to free.

Diag. 7 shows the action of the split. The second cutter times his drive as close behind the first cutter as possible. Both cutters come fairly close to the post man, just enough to allow a little daylight.

Diag. 8: 3 works with 1 on a dribble interchange. This is particularly effective whenever their guards are dropping off into the center's lap. The dribble-weave action is reversed whenever 1 has the ball and the defense sags back to stop the pass to the post man.

One of the most important considerations in designing play patterns

(Continued on page 34)



DRIVE RIGHT AND HOOK

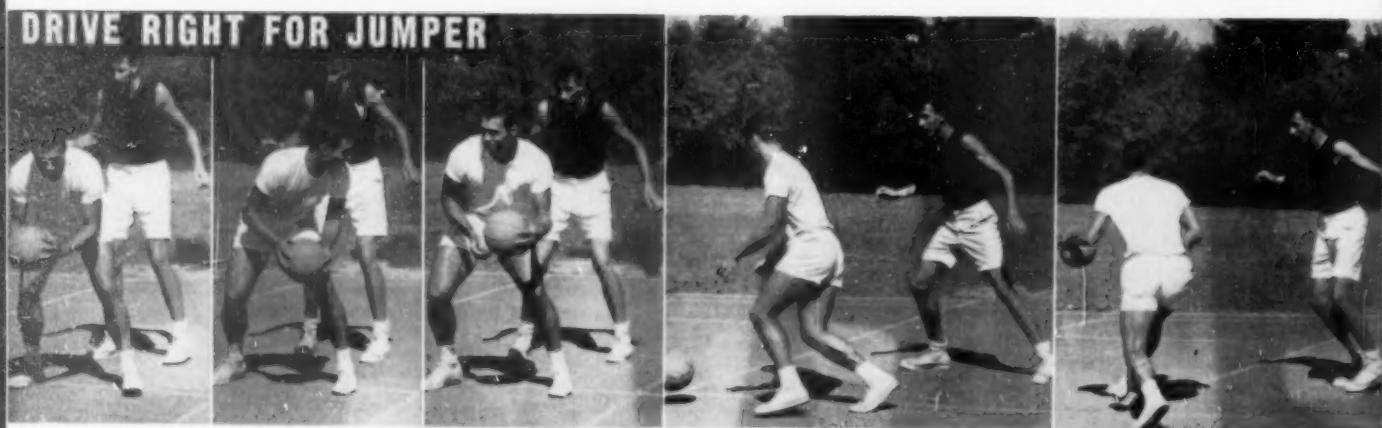


DRIVE LEFT AND HOOK

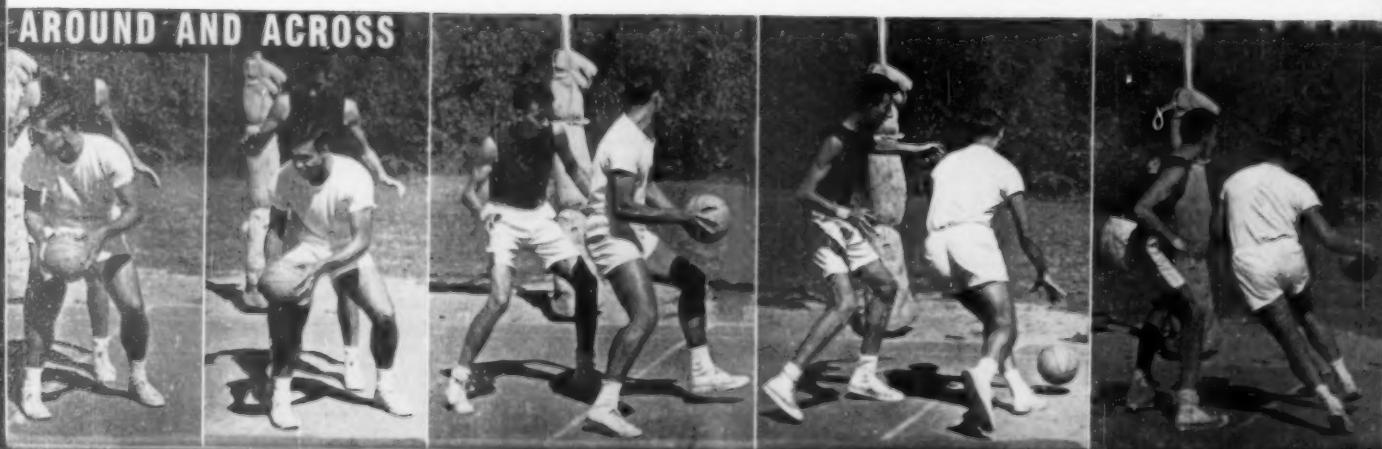


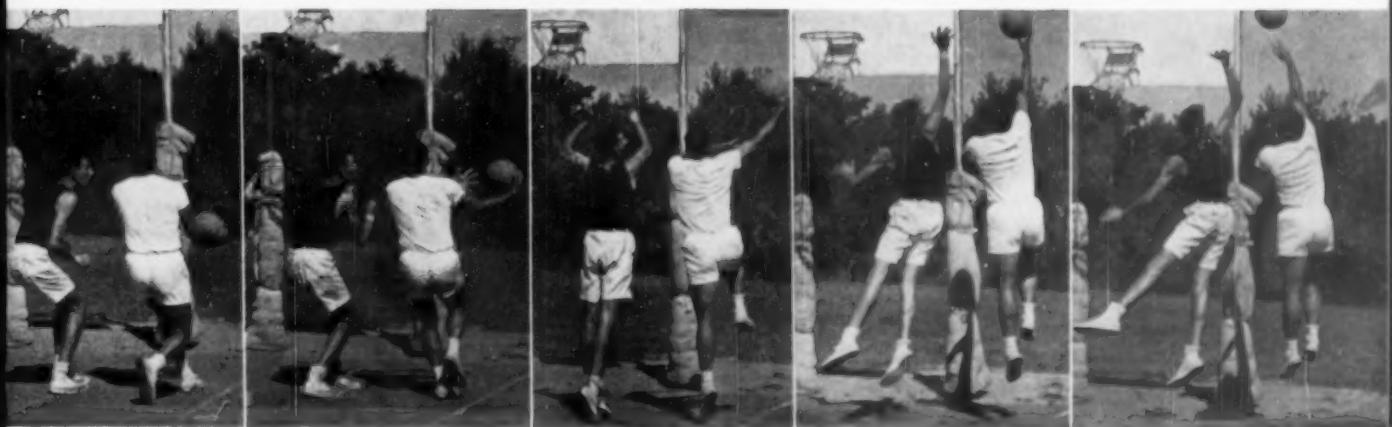
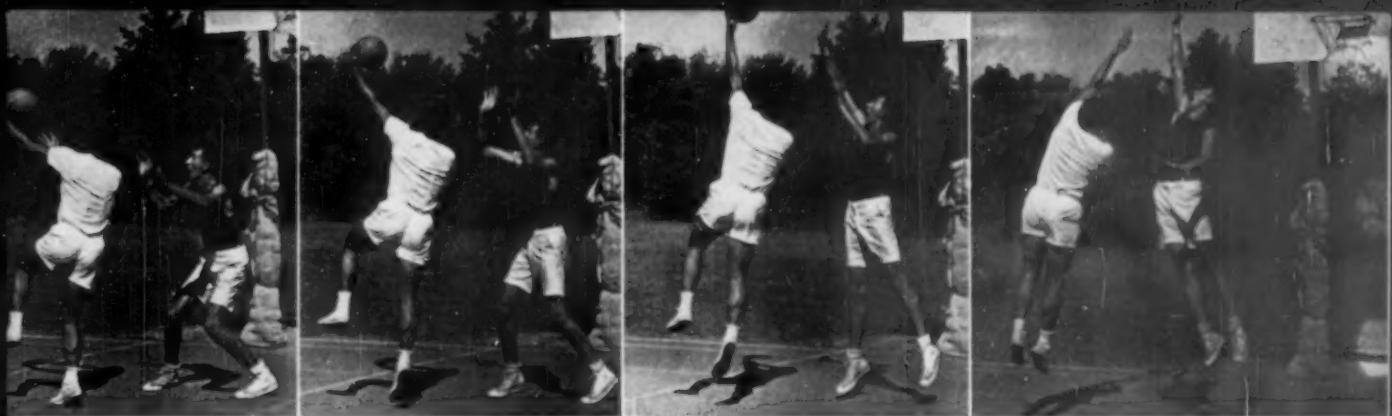
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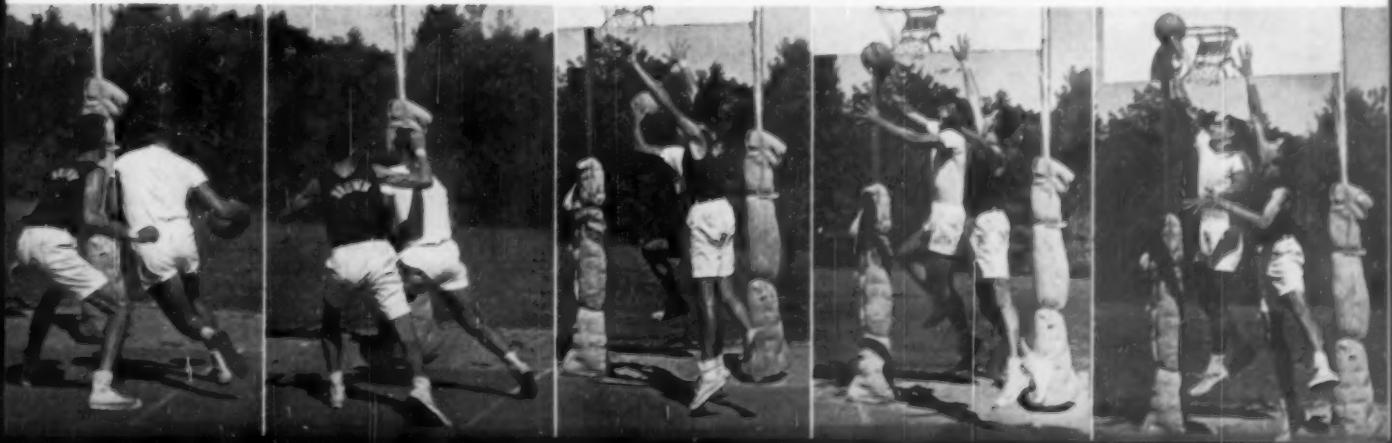
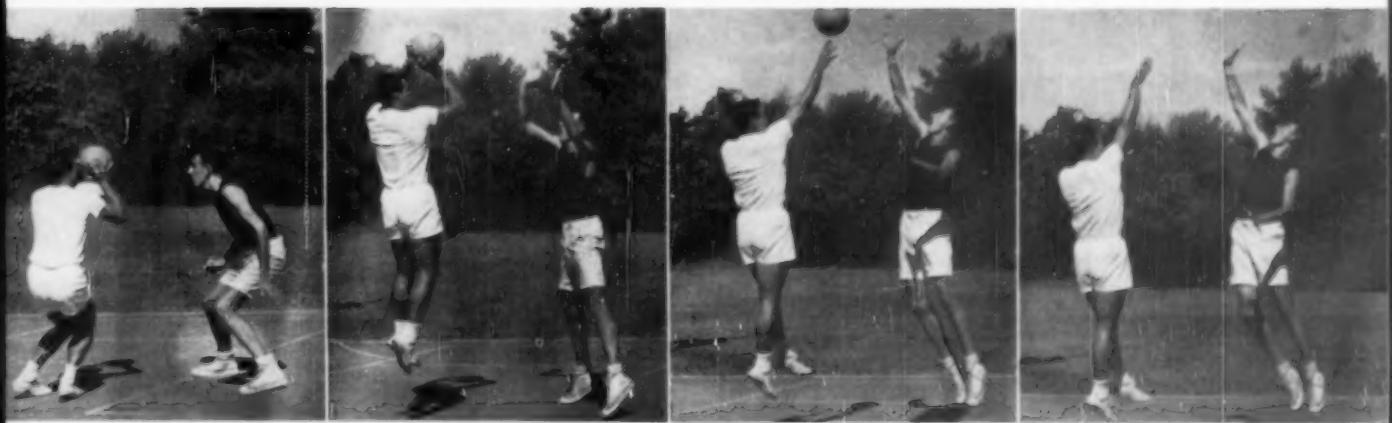
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The Judging of Springboard Diving

By CHARLES BATTERMAN

Swimming Coach
Massachusetts Institute of Technology

THE United States has consistently produced the best fancy divers in the world. Yet there's a surprising lack of knowledge of this "sport within a sport" among physical educators, coaches, and followers of swimming.

The consequences of this ignorance are apparent in the officiating and the coaching, and it will be the officiating with which we'll concern ourselves here.

In my experience as a competitor and coach, the calibre of diving judging has been consistently poor. This is due in part to the subjectivity in the grading of a dive. We're all aware of the difficulty in standardizing a measure where human opinion or subjective judgment—rather than an objective measuring device such as a stop-watch or tape—is used.

If something can be done to standardize, and consequently reduce the lack of confidence in judging diving, a constructive step will have been made toward more competent officiating. Diving is only one event in a swimming meet. But from a professional point of view, we must consider the competitors involved. The performance of a diver represents many hours a day, and years, of training and practice. Consequently, the boys and girls who compete in springboard diving are entitled to the best possible officiating.

The purpose of what is written here is to give those with minimal knowledge of fancy diving a set of fundamental concepts which will help them to do an acceptable job of officiating. These concepts are broken down into three basic premises:

1. See the dive as a whole unit; a complete picture, not as a number of unrelated parts.
2. When possible, grade on a comparative scale with the other divers involved.
3. Deduct points when an athlete misses a dive. Pay off for a good dive. In other words, spread your scores; don't play safe.

Some coaches contend that a judge should consider each part of the dive individually, and then, according to the N.C.A.A. Swimming Guide¹, immediately arrive at a grade by a complex system of addition.

This, to my mind, is impossible. The human mind cannot consider components of a movement that takes about one second, then ascribe

AQUATIC aficionados will instantly recall Charles Batterman as the author of that marvelous series of diving articles that appeared in *Scholastic Coach* in October, November, and December of 1959. At Ohio State in 1944, he made a rare grand-slam of the four national indoor springboard diving championships, and has, since then, coached at Sampson College and Harvard before moving to M. I. T. (Cambridge, Mass.) in 1956. His article, we believe, offers the most constructive critique on the judging of springboard diving that has ever seen print.

points to these parts, and finally, by adding these points together for a total score, arrive at a decision in one or two seconds.

Immediately preceding and during World War II, some excellent experimental work was done at Ohio State University in the Fine Arts Department, relative to both art appreciation, and aircraft recognition. A silhouette of a plane was flashed for an instant on a screen, and the students learned to recognize and differentiate between American and enemy planes by observing these silhouettes as units. They didn't concern themselves with details, per se.

When one looks at a painting, he should see the whole painting, with each part related to every other part; or, in other words, observe the picture as one complete unit, incidentally composed of various parts.

Children are now taught to read by recognizing groups of words, not each letter in every word. The same is true in learning to read music.

So should a judge of diving learn to see a dive as a complete unit, not as small, disconnected parts. It's a matter of training. Get the whole picture! How did it impress you as a complete dive? Most good judges think of the grade immediately after a dive, rather than a critical analysis of its good and bad points.

When several divers are doing the same dive, in competition, the grades can be justified on a comparative basis. A full twisting one and a half done by two boys is similar in that they both do the same dive. However, if one is better executed, finished higher, and has a cleaner entry, thereby giving the judge a better impression of the dive—a better "feeling," if you will—he must, on a comparative basis, give that dive a better score.

(Continued on page 36)

¹ Official NCAA Swimming Guide, 1960. Rule XIV, Sec. c: "After each dive, on a signal from the referee, each judge, without communication with any other judge, shall immediately and simultaneously with the other judges flash his award."



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Develop Your Rebounders With Weight Training

By STAN BURNHAM, Teaching Asst., University of Texas

ONE of the most difficult problems in basketball is developing a sound and effective rebounding game. Even with shooting percentages becoming better and better, there still remains the fact that more than half the shots taken will not score. And with possession being of such vital importance, this accentuates the need for strong rebounding.

Coaches are constantly looking for methods to improve their players' rebounding. Height and position play alone won't assure control of the backboards. They must be implemented with springing ability.

Impressed by the effectiveness of weight training in overcoming specific physical weaknesses, I decided to conduct a post-season weight-training experiment on 10 varsity players, designed specifically to improve their rebounding ability.

The subjects were the varsity players at McMurray College who had just completed the 1957-1958 season. The record showed that McMurray had been outrebounded in 23 of its 25 games.

THE EXERCISE PROGRAM

In organizing any kind of conditioning program, the temptation always exists to locate a ready-made program and use it in your own situation. This type of program may serve the purpose, but it usually proves ineffective. The best method is to tailor the program to your particular coaching environment.

We designed a six-week program of one hour and 20 minute workouts on alternate days—Monday, Wednesday, and Friday.

The training routines included in it were chosen for the purpose of developing the specific muscle groups upon which successful rebounding depends. The following weight-training exercises were included:

1. Standing press.
2. Bent rowing.
3. Erect rowing.
4. Two-arm curl.
5. Running in place from half-squat position (wearing weight-training jacket).

6. Simulated stair climb (wearing weight-training jacket).

7. Heel raise.

A jumping drill on a rebound-training machine was also included in the program. The subject was required to do the drill at the end of the weight exercise on each workout day.

Each exercise was executed with a weight that restricted the athlete to a maximum of 12 lifts. When the subjects could perform any exercise more than the maximum number, five pounds of weight was added.

The amount of starting weight for each athlete was determined by the coach. Each athlete was asked to perform the military press with the barbell at a known weight. If he could perform eight repetitions of the press with the assigned weight, he shifted to another barbell with a higher weight. If he couldn't perform six repetitions of the press with the assigned weight, he shifted to a barbell with a lower weight.

This trial and shifting continued until each athlete was located at a barbell which could be pressed not less than six times and not more than eight. The athlete then recorded this weight as his beginning weight.

The beginning weights for the exercise used in this study were:

Exercise	Weight	Reps.	Sets
Military Press	Begin. wt.	8-12	3
Erect Rowing	Begin. wt.	8-12	3
Bent Rowing	Begin. wt. plus 5 lbs.	8-12	3
Two-Arm Curl	Begin. wt. less 5 lbs.	8-12	3
Running in place half-squat pos.	20-lb. jacket	10-sec.	5
Stair Step	Begin. wt. plus 10 lbs.	20	1
Heel Raise	Begin. wt.	8-12	3

Each boy recorded the weight lifted and the number of repetitions executed for each of the weight exercises on his weight-training record.

Following each exercise, the athlete was required to jump rope or do a special stretching exercise. The stretching drill was as follows:

1. Following the exercise for the standing press, take hold of an overhead bar and hang with arms and legs fully extended and feet free from the floor for a few seconds.
2. After executing the stair climb, lean against the wall with the left hand, reach behind the body with

the right foot to grasp the left foot, and pull upward. Then repeat the exercise with the opposite hand and leg.

3. Following the heel raise, stand about three feet from the wall and lean forward until the forehead touches the wall, supporting the body weight on the toes. Then rock back trying to bring the heels in contact with the floor.

Each subject was tested prior to the start of the program and again at the end of the training period. Two tests were employed to determine the improvement effected: the jump-and-reach test and a test on the aforementioned rebound-training machine.

The jump and reach consists of a vertical jump, and is a test of leg power in relation to the weight of the individual jumping.

The rebound-machine test has the player taking five jumps at a basketball suspended from the end of a rope and pulley at a height which can be adjusted to the particular jumper. The other end of the rope is attached to a spring which prevents the ball from being pulled down easily. The ball is adjusted to a point three inches below the jump-and-reach height of the particular player.

If the player catches the ball and brings it down, he's awarded five points. If he catches the ball but loses it on the way down, he receives three points. If he touches the ball but fails to catch hold, he's given one point. If he doesn't touch the ball with either hand, he's scored zero for that jump. At the end of the test, the scores for the five jumps are totaled and recorded as the test score.

TESTING RESULTS

The final results of the jump-and-reach test indicated that all 10 of the boys had improved their jumping capability. One boy improved his jump-and-reach measurement by almost six inches!

The athlete with the lowest score on the initial test made the greatest improvement, though scoring only 7th on the final test.

The three boys with the three high scores on the initial test also scored highest on the final test.

The mean gain for the 10 boys was 3.2 inches.

Improvement was also made by all 10 subjects in their performance on the rebound machine. The average improvement was 12.2 score points.

The scores on the initial test ranged from a low of two to a high of 13. The scores on the final test ranged from a low of 15 to a high of 25—the highest possible score for this test!

The subject who scored lowest on the first test was also one of the three who scored lowest on the final test.

The boy who made the highest score on the first test also made the highest on the final test.

The greatest improvement was made by the boy who scored 7th on

(Concluded on page 23)

Pretty tough to win if you can't control the boards!

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tive once the ball is in play.

The two back men take positions in front of their opponents. A single factor—whether the long pass overhead can be intercepted—constitutes their guiding rule. This necessitates a sense of court distance or special relations.

For example, an opponent standing near the baseline while the ball is being advanced upcourt will often take himself temporarily out of play. This must be pre-determined and defensive position taken accordingly.

Diag. 2 indicates the first moves effected once the ball is put into play. Notice that the middle man immediately double-teams, while the opposite flanker moves into a position where he can best intercept the next possible pass.

Full-Court Zone Press

(Continued from page 7)

Obviously, the degree of pressure which the double-team exert on the man with the ball will determine the type of pass the opponent will be able to make. The double-team should:

1. Allow the player in possession to begin his dribble without giving him too much time to get set. Sometimes this player must be attacked before he dribbles. This is especially true if he's waiting for his teammates to cut to open spots.

2. Force him to the sideline and ultimately to pivot-dribble. (While it's virtually impossible to always make the opponent pivot-dribble,

this should be the first objective, as a turning dribbler is extremely vulnerable to having the ball stolen by the second defender coming up on his blind side.)

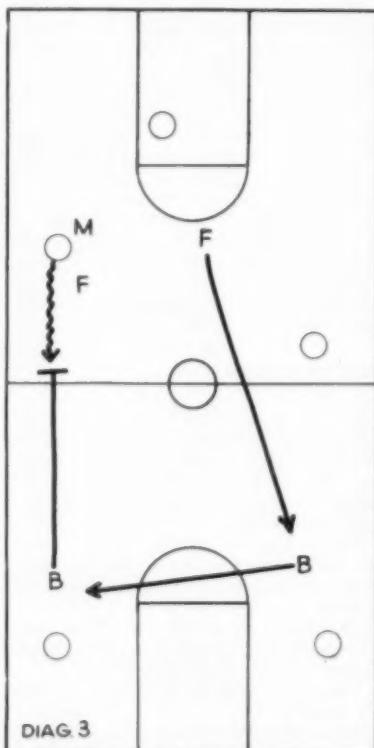
3. Once the dribble has been stopped, close in with hands continually harassing.

4. Yell repeatedly "ten seconds" to the man with the ball.

The flanker on the opposite side from where the ball was put into play has three options, depending on the position of the ball and how well the double-team has worked. As the double-team is applied, the opposite flanker must first place himself in the best position to intercept a hurried pass.



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If the dribbler breaks through the double-team, the flanker must drop back and cover the back spot vacated by a shifting back man. This is shown in **Diag. 3**. Assuming the dribbler gets free, the back man on that side, anticipating this move, immediately comes up to help stop the dribbler. The opposite back man moves over to fill this open area, and the opposite side flanker now retreats to balance the defense. These same basic moves are executed when the ball is thrown in on the other side of the court.

The third play possibility for the flanker is found in the triple-team. This move is made occasionally, at the sole discretion of the flanker.

For example, if the double-team follows the dribbler to a point near the flanker, the dribbler will usually have his head down, and his nearest teammate will be in poor position to receive a pass. This flanker may then decide to "hit" the dribbler, to increase the pressure on him and force the long pass or the steal.

When the triple-team occurs, the back men must advance a few steps farther from the basket to stay with the offensive back men who'll come up to act as outlet men for their teammate.

Play anticipation is a keynote in this defense, but initial pressure is applied in such a way as to force certain play situations that can be easily anticipated and exploited. The main objective, of course, is to get your opponent to make the pass that can be intercepted.

Once you understand what possible passes can occur in relation to where the ball is being pressured, then positioning for pass interception becomes much easier. Keeping the ball on the side of the court and away from the middle also reduces the possibility of indecision as to which flanker should double-team.

MIDDLE-MAN IS THE KEY

The middle man always initiates the double-team. Rarely will he be found in the role of retreat or flanker, though it's a possibility. All front-line players (both flankers and middle man) must always remember to fall back immediately whenever the long pass is made or the dribbler gets by the double defenders. A moment's hesitation can mean the difference between an easy two-pointer or a rushed shot.

Equally important is the speed with which this defense is set up. As in all pressing defenses, it must be deployed immediately after a score. The back men especially must race back and be alert, mainly because a good way to beat this press is to send the long pass downcourt before the big men are ready. This is intolerable.

Once the first line has stopped the offense three or four times, the offensive guards invariably look to throw the long pass. This is what we want.

Finally, as in all sagging defenses, the player farthest from the ball (usually one of the two back men) can stay the greatest distance from the player in his area and chance the steal. This is especially effective

for teams with small forwards and centers who move well.

It's assumed that once the press is broken and the ball is brought over the ten-second line, all defensive players must reorganize and play regular zone. Whenever opponents criss-cross or overload, the free defender should sag toward the congested area. But the keynote to combatting such maneuvers lies in the ability to anticipate possible play combinations from these formations.

As previously mentioned, this particular press is directly dependent on continual pressure, heightened

by verbal barrages and intelligent execution in regard to floor position. It's a defense which can be easily learned; and though, like most presses, it's physically tiring, it can recast the course of many games.

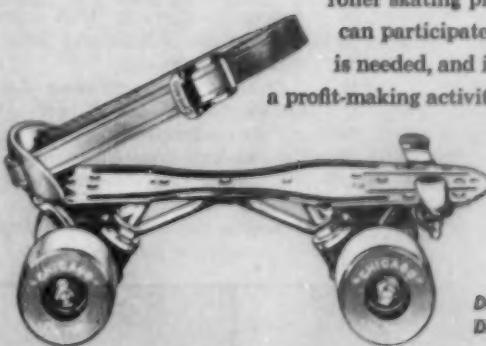
The best times to employ it seem to be (1) after a converted free throw, (2) at the outset of the game, and (3) especially at the beginning of the second half, after a man-to-man press had been utilized during the closing minutes of the first half to encourage the sort of dribbling which makes the zone press so extremely effective.



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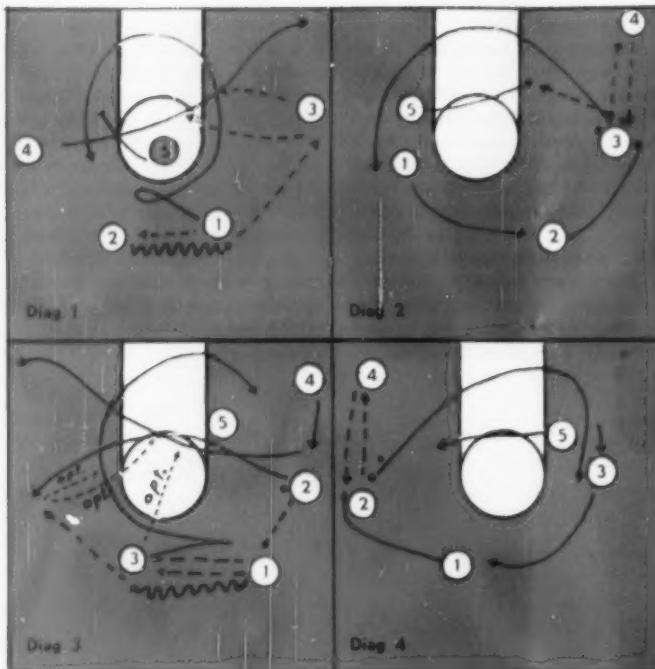
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Meet Changing Defenses With an Alternating Offense

AS IN football, the modern defense in basketball attempts to surprise and disrupt the offense with a variety of subtly changing defenses.

No good offense is possible without a constant check of the defense. But distinguishing one defense from another can be difficult. Smart coaches switch or combine their de-

fenses so cleverly that sometimes it looks like a zone and other times like a man-to-man.

Due to these shifting defensive tactics, coaches are obliged to develop an offense that can operate against any type of defense. That's the purpose of Vibora's alternating offense.

Every time we switch from de-

By DR. HECTOR MUNOZ

Coach, Instituto de la Vibora (Cuba)

fense to offense, our immediate aim is to check the defense. We do this with two patterns, one following the other on both sides of the court.

We start with the single post offense. This reveals fairly accurately whether the defense is a zone or man-to-man. If it's a zone, we go into our zone attack with a triangle overloaded on one side of the court.

We run four plays from the single post:

First, we move the guard around the post to prevent the sag or float of the front line (Diag. 1).

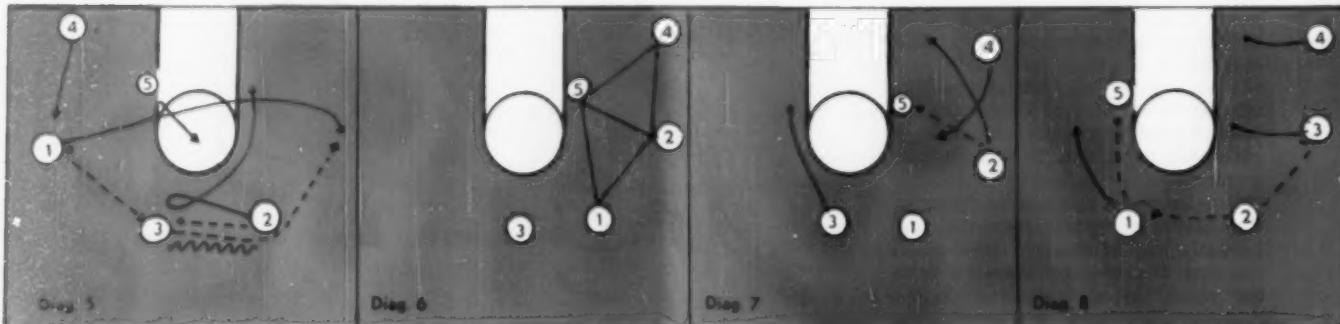
Second, we move the post man down opposite the ball, looking for a better position for the rebound and to detect whether his man is going to play on a strictly zone or man-to-man basis (Diag. 1).

Third, we move the left forward toward the other side, cutting in front of the free-throw circle into the corner, checking the type of defense played by his man (Diag. 2).

Fourth, and last, we have the right forward drive to the baseline to prevent his man from playing him tight, thus preventing our forward from handling the ball easily on the sideline and possibly intercepting the return pass from the corner man (Diag. 2).

If we find the defense in a zone, we set up a triangle on the other side and go into our zone attack, adhering to the theory of moving both the men and the ball. Diags. 3, 4, and 5 show this movement.

The zone defense is becoming increasingly difficult to penetrate because it no longer allows you to shoot without maximum resistance. In previous years, our zone attack was effected with very limited player movement. We worked the ball on the perimeter of the zone from the outside to the sideline and vice versa. Since we were unable to



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move the ball in to our players on the inside, this proved to be completely ineffective. All we could do was depend upon outside shooting—and it's no longer possible to beat a zone by long-range bombing.

With our triangle offense, we now run four basic plays:

1. On the strong side.
2. Movement of the triangle toward the weak side (**Diags. 3-4**).
3. Option of the post on the weak side (**Diag. 8**).
4. Two-men plays with the outside guards, when overloading the defense (**Diags. 9-10**).

We set up our men as shown in **Diag. 6**, with the post in the low or

niche position, making him more dangerous than in the high position. Though we can't hope to work much around the post, he helps divert the defense; it's still always necessary for a defensive man to watch him.

We place our best ball-handler, 2, in one forward position and our tallest man, 4, in the other forward spot.

If the defense doesn't meet our overload, allowing us to set up a 2-on-1 situation, we move our post to the weak side to exploit the situation, particularly in shooting from the corner.

In certain cases, where the defense overloads, the guards can

team up for two-men plays toward the weak side.

Diag. 7: On the strong side, we have very limited player movement. We'll move, however, when the post receives a pass from forward 2, or from outside guard 1 or 3. Then 3, 4, and 2 break as shown. The post can shoot or pass to any of the other players.

Diag. 3 shows the movement of the triangle away from 2 and 4, and the drive by one of the outside guards (3).

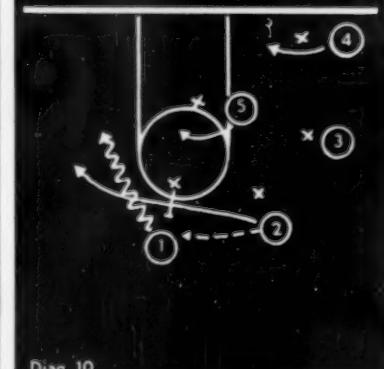
Diag. 4 delineates the new position that the post man will occupy in closing the circle of the triangle after player movement. This change is effected only when 4 is in possession of the ball and returns the pass to 2.

Diag. 8 shows the post man's option when he doesn't return to the other side because 3 hasn't been able to complete the pass with corner man 4.

A fast passing action on the perimeter of the zone enables us to move the ball into the low post.



Diag. 9



Diag. 10

Diag. 9: When the zone is forced to overload and then switch to play our side and corner men man-to-man, we have the closer guard on the strong side break into the free-throw area to shoot or pass to 5 or 1.

Diag. 10 shows a similar situation in which two guards operate toward the weak side on a trailer play.

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Develop Rebounders

(Continued from page 17)

the initial test, although his score was also 7th on the final test.

The rebound record for the 1958-59 season shows that the athlete who scored highest on both the jump-and-reach test and the rebounding test averaged the most rebounds per game.

The second best rebound average was made by the athlete who scored 6th on the jump-and-reach test and who was 2nd on the rebound test.

The third best rebound average was made by the boy who scored 2nd on the final rebound test and 6th on the jump-and-reach test.

The fourth best rebound average for the season following the weight-training program was made by the boy who was one of the top three on the final jump-and-reach test and 3rd on the final rebound test.

The athlete with the fifth best rebound average was one of the three with the best jump-and-reach measurement and who scored 3rd on the final rebound test.

CONCLUSIONS

Until only a few years ago, most coaches and athletes were afraid of weight training. It was a common belief that weight training produced muscle-bound freaks. Though the need still exists for more controlled studies of different types of conditioning programs, I now firmly believe that heavy resistance exercises may be used to improve performance in any sport. But I also believe that the program must be adapted to the sport.

It's true that many different factors bear on the number of rebounds a team will collect during a game. However, the team which works on this phase of the game and is rebound-conscious will do a good job in the battle for control of the free ball.

Perhaps the most significant aspect of this study is revealed in McMurray's statistics for 1958-59. The year before, as mentioned, we were out-rebounded in 23 out of 25 games. A year later, after the weight-training program was initiated, we turned the statistic around—WE outrebounded 23 out of the 25 opponents!

And the five top rebounders for the season were from among the 10 boys who participated in the exercise program!

A two-year letterman in both football and basketball, Stan Burnham graduated from Daniel Baker College in 1949. He hit the coaching trail at Rusk High School, remained one year, then moved to Mineral Wells High School, where his clubs compiled a record of 39 wins and 18 losses in two and a half years. His next step up the ladder found him in Ranger Junior College, then McMurray College in Abilene, Tex.—where this study was undertaken.



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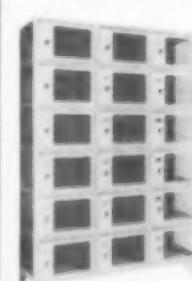
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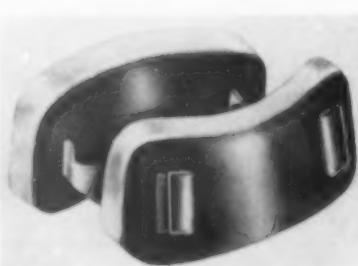
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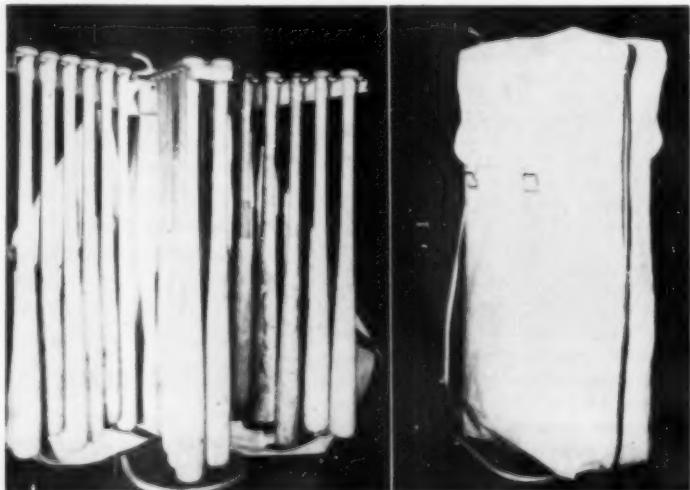
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Beautifully written, thanks to a tremendous assist from Tim Cohane, Look's gifted sports editor, the book makes absorbing, fascinating reading, particularly to the football coach.

- **TIPS TO TITLES.** By Walter R. Shublom. Pp. 57. Illustrated—diagrams. Kansas City, Kan.: Walter R. Shublom. \$2.75.

WINNER of four state crowns in a row and proud owner of a glittering 108-7 record at Wyandotte H.S., Kansas City, Walt Shublom describes in simple language and diagrams the principal facets of his system: Pre-Tournament Tips, Offensive Patterns, Attacking the Pressing Defense, Out-of-Bounds Plays, and Techniques and Devices Used Before, During, and After the Season.

All the instruction is sound, clearly projected, and diagrammatically illustrated. The book may be ordered direct from the author.

- **STATISTICS, TESTS AND MEASUREMENTS IN PHYSICAL EDUCATION.** By N. P. Neilson. Pp. 68. Palo Alto, Calif.: N-P Publications. \$2.

WITH statistics, tests, and measurements becoming of ever-increasing importance in modern physical education programs, every teacher must thoroughly acquaint himself with these essential tools.

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(Concluded on page 35)

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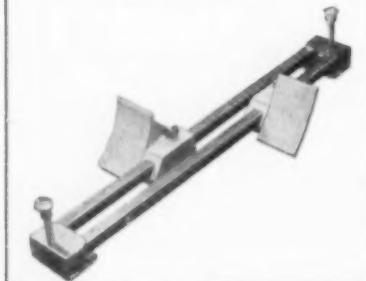
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COACHES' CORNER



Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 33 West 42 St., New York 36, N. Y.

THE Detroit Lions used to have a lot of fun with their five-by-five, 305-pound middle-guard monster, Les Bingaman. One afternoon Bingaman was standing in the middle of the field, entranced by Bobby Lane's pin-point passing. Bobby, catching the little monster with his mouth open, broke the spell.

"Gee, move around, Bing," he drawled. "You're killing the grass."

After a week of intensive drilling on the practice field, Albie Bansavage, the ferocious Southern Cal linebacker, showed up for his history class and was asked how the Constitution evolved.

Albie elaborated at great length, finishing with real linebacking gusto: "And we're all proud of our country's motto: Life, Liberty, and the Happiness of Pursuit!"

Interviewing the great Bear Bryant at the beginning of the season, the local sportswriter asked, "How many men do you have on your squad this year, Bear?"

"About half," snapped the Alabama mentor.

At the Liberty Bowl Game last year, Bear Bryant refused to be impressed by the Penn State band.

"Why the Penn State band has 125 members," he was told.

"So what?" drawled the Bear. "The Alabama band red-shirts that many every year."

Like the proud boast made by Charlie Winner, backfield coach for the Baltimore Colts: "When Big Daddy Lipscomb slips into his uniform, his pants are so tight that he's gotta take 'em off when he takes 'em off."

Looking around at all the famous coaches milling in the lobby of the Hotel Astor, the smug Big Ten mentor turned to Harry Grayson, the NEA sports editor.

"How many great coaches do you

think there are in this room?" he asked.

Harry surveyed him silently for a moment, then replied, "One less than you think."

Jan Murray, the famous comedian, while em-ceeing a banquet, noted Charley Conerly, the Giants qb, seated at a front table.

"Oh, hello there, Chuck," he breezed. "Sorry I didn't notice you before. I didn't recognize you without Big Daddy Lipscomb sitting on your head."

The 1950 Colts had a center named Joel Williams, reports John Steadman. At a practice session, Coach Clem Crowe went into a huddle with his team and was almost overcome by an alcoholic breath.

"My God," Crowe cried, "not so early in the morning!"

"No, Coach," spoke up Williams. "That's from last night."

When Jim Parker came out of Ohio State to join the Colts, Coach Ewbank instructed Gino Marchetti to subject Jim to the acid test. Marchetti went around him. Then he pulled Parker back and thundered on past. Finally, after doing everything but jump over him—he did that, too.

Parker was now completely bewildered. He nudged the opposing tackle, Artie Donovan. "Hey, Artie, what do I do now?"

"Shucks, Jim, if I were you, I'd applaud."

Before moving on to the Air Force Academy, Ben Martin had some lean years at Virginia. The Cavaliers were beaten badly one Saturday, and Ben asked his little son what he had thought of the game.

"Sir," the boy said, "You ain't much of a coach, are you?"

"The only thing I could say," shudders Ben in retrospect, was 'Don't say ain't!'

The teams were tied with two minutes to go when the coach sent his second-string qb in with a specific play. After looking over the defense,



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the scrub substituted a play of his own. It went for a td that won the game.

After congratulating the hero, the exhilarated coach asked him what prompted him to improvise.

"It was strictly a hunch," was the reply. "I looked at the halfback. His number was 6. Then I looked at the fullback. His number was 7. So I called play number 11."

"But that adds up to 13," gasped the startled mentor.

"Maybe so," responded the kid. "But if I was as smart as you, we wouldn't have won the game."

With all three of his qbs out of commission, Joe Kuharich, then coach of the Redskins, gathered his squad together on the day before the big game against the 49'ers.

"Let's face the facts, men," he said. All we have available at qb tomorrow are two rookies—Don Bailey and Fred Wyant. We'll have to grind out the yards the hard way by rushing because our passing is null and void."

At curfew time that night, the routine room check was made by the assistant coach, Mike Nixon. Mike roamed up and down the corridors until he came to the room in which Bailey and Wyant were lodged.

"Everyone in bed?" sang out Mike into the darkness.

"You can check in Null," said a sleepy voice.

"And Void, too," said another.

When Fran Woidzik tried out for the Washington Redskins, his lumbering style of locomotion drew the ire of line coach Ernie Hefferle.

" Didn't you ever learn to run?" snapped Ernie.

The rookie drew himself up, affixed a steely eye on his coach, and replied softly, "where I come from, we stood still and fought."

Buddy Young provided much hilarity in his years with the Colts. One night in camp, Barney Poole cornered a bat and decided to put it in Buddy's room. But someone tipped off the chunky scatback, who quickly bolted his door. Poole banged on the portal and shouted, "Come on, Buddy, open up. I got something for you."

"Yeah, I know what you got," Young hollered back. "And you can keep it. I don't want nothing in my room that can't talk to me."

The Colts and Eagles met in a pre-season game and became involved in a dispute. When the boys started squaring off, Norm Van Brocklin, the Eagle qb, walked over to the enormous and very tough Colt end, Don Joyce.

"Listen, Champ," he said, "If a fight starts, remember, I'm on your side."

Earl Morrall, the Detroit Lions' quarterback at the time, was the guest on a radio program after winning a game with a 79-yard toss to

(Continued on page 32)

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Shooting Mechanics

(Continued from page 8)

or hasn't perfected any style as yet, try him with two hands.

The Mechanics:

1. Place the hands lightly and evenly on the ball with the thumbs behind the ball. Don't spread the fingers widely, but lay the hands normally over the ball. Your thumbs should be a few inches apart, depending on the size of your hands. The smaller the hands, the closer the thumbs.

2. Next, make sure the palms don't touch the ball. You should be able to look between your hands and the ball and see daylight. Raise the ball to waist level. A moderate tap of the ball should knock it from your grasp. If you still have the ball in your hands after this, you're definitely gripping in too tightly.

Remember, you must have FEEL in your fingertips. With a tight grip, your fingertips lack feel and are numb. Feel the ball lightly, don't choke it.

Let's continue now, keeping everything previously said in mind.

3. Raise the ball to eye level so that your eyes are staring directly over the top of the ball toward the basket. In this position, if you were to lean your head forward your hair would almost touch the ball. The elbows should be in close to the body, the legs slightly bent, and the weight leaning slightly forward on the balls of the feet. The right or left foot should be slightly forward, though some set shooters may prefer to keep the feet even.

Now you're ready to release the ball.

4. Without lowering your arms from their position, drop the ball slightly so that your fingertips are pointing straight ahead. You've just unlocked your wrists. Bend the knees slightly, and as they come up, push the ball in an upward arch toward the basket. Your body momentum should carry you a few inches off the floor.

5. Arms and hands follow straight forward toward the basket. Never take your eyes off the front rim before or after the shot. This is extremely important for consistent accuracy.

If the ball is released properly, as described, a backspin will be imparted automatically. Backspin is essential to shooting accuracy because it's the product of proper execution and it stops or slows down the ball when it hits the rim, allowing imperfect shots to drop.

In shooting with proper backspin, the ball is actually spinning toward the shooter but moving away from him. To put this concept across to slow learners, paint the alternate sections of an old ball and point out that the colored portions in flight seem to be coming toward the shooter.

A good way to practice the set shot is to start about 10 to 15 feet from the basket directly in front. Get the feel of the shot, trying to perfect form and accuracy. As you gain confidence, widen the range and angle of the shot. After a while, it will be a good idea to have a teammate or practice partner stand in front of you with his hand near your line of vision.

Rome wasn't built in a day. Don't expect to be a dead-eye in a few weeks. Remember that constant practice, with the proper form, will make you a marksman. Shooters aren't born, they're developed.

Here's a checklist of fundamentals with which to spot-check yourself. If you're not progressing satisfactorily, a combination of any of the following could be your trouble spot.



TWO-HAND SET: Proper grip with hands placed evenly on ball, fingers spread normally, thumbs behind ball. Floor view (right) shows palms don't touch ball—note daylight between hands and ball.

Are you sure that:

1. Your hands are evenly on the ball.
2. Your grip isn't too tight.
3. Your palms are off the ball.
4. Your elbows are close to your body.
5. Your feet are comfortable.
6. The top of the ball is just under eye level.
7. Your eyes are glued to the front rim (before and after release).
8. You're not dropping your arms before shooting.
9. You're following through with your arms, wrists, and leg action.
10. You're practicing enough.

ONE-HAND JUMP SHOT

A player without a good "jumper" is like a soldier without a weapon. Modern basketball is practically all offense, and the philosophy behind this is the jump shot. There's no real way to defend the jumper. And until a way is found, it will remain the dominant force in basketball. So develop one for yourself!

Two physical factors enter into the mechanics of this shot: strong hands and strong legs. For consistent accuracy, you must jump high over the

defender and stay suspended for a split-second longer; and your hands must be strong to keep the ball under complete control while your momentum is carrying you up, and to release the ball softly.

Though not everyone has these strong hands and legs which make for the ideal jump shooter, the basic mechanics can be taught to anyone interested enough to learn and practice them.

Before going into the mechanics of the shot, remember this one very important point:

Don't attempt to jump as high as you possibly can. The more you strain for altitude, the less coordination and smoothness you bring to the shot. Accuracy isn't determined by the height of your jump, but by the softness of release and proper form. Jump within your capacity.

The Mechanics:

1. Place the hands on the sides of the ball. The right hand is in the same position as it would be in shaking hands. The V created by the thumb and forefinger should be approximately in the middle of the ball, which is now comfortably cupped by both hands. The left controls the lower part and the right, the upper.

2. A common error in gripping the ball for both the jumper and the one-hand shot is placing the entire shooting hand directly over the ball. The shooter feels he has more control this way. In order to do this, however, he must twist his hand slightly left, and this in turn constricts the muscles of the forearm and forces the elbow away from the body.

3. The elbow must remain close to the body and always in line with the shoulder. Make sure the feet are even and spread no wider than the shoulders. Raise the ball to eye level.

4. Bend the knees and push upward off BOTH feet.

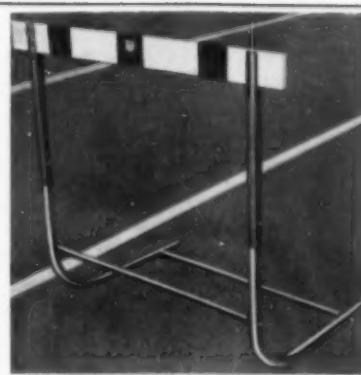
5. While jumping, raise the arms straight up until they're comfortably extended and slightly bent. At this point (which should be the peak of your jump), release the left hand and push the ball off the fingertips toward the basket.

6. After the release, the left hand is directly in front of the head and the right hand is pointing palm down toward the basket. You should land squarely on both feet.

Throughout this entire procedure, the eyes are glued to the front rim of the basket. The ball is pushed by all four fingers. The middle finger is the last contact with the ball, and this ensures straightness from the hand. The middle three fingers do most of the work.

Once the mechanics are mastered, you must test them by shooting off the dribble and after receiving a pass. This necessitates moving and cutting all over the offensive court, just as you would in a game situation. Two things must now be kept in mind:

1. Always square away to the basket, no matter where you shoot from. Both your shoulders should be pointing toward the basket.



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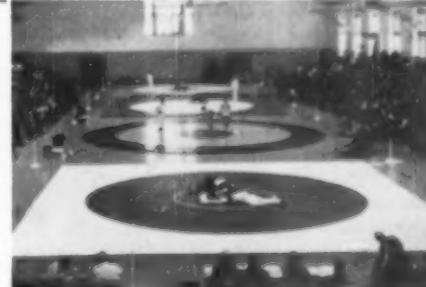
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4134 Ohio St., Michigan City, Ind.

2. Always come to a complete stop after the dribble or pass reception, because you're now ready for another movement, that of shooting. The quicker you make the change, the better your chance of a clear shot. You need that momentary pause to allow you to square away your shoulders and feet.

I always like to think of a jump shot as a one-hand push shot released while standing on a box. The easier it is for you to jump, the more relaxed you should become on your jumper.

Jump Shot Check List. Are you sure that:

1. You're coming to a complete stop before going up for the shot.
2. You're squaring away to the basket.
3. You're raising your arms straight up over your head.
4. Jumping off both feet.
5. You're jumping up, not forward.
6. You kept your left hand on the ball until the moment of release.
7. You're releasing the ball at the highest point of your jump.
8. You're pushing the ball, not throwing it.
9. Your eyes are glued to the front rim (before and after release).
10. You're practicing enough.

The zeroing in of the eyes is most violated in executing the jump shot. In moving quickly into shooting position, the player often shoots hurriedly. Even though the movements are second nature, he doesn't actually eye the basket until the ball is on the edge of his fingers ready for release. The result is shots missing by a fraction off the front and back rim.

ONE-HAND SET SHOT

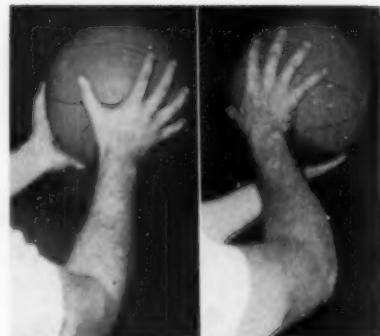
There are two variations of the one-hander—the moving shot and the stationary shot. In shooting the moving one-hander, the player pushes off his left foot as in a right-handed lay-up. In the stationary one-hander, the body and feet are positioned exactly the same as in the two-handed set shot, and the ball is released with the bending of the knees and an upward push of the arm.

Every type of basketball shot must be accompanied by some type of momentum or thrust to furnish power. In the jumper, the thrust is supplied by an upward spring, and the ball is then lightly pushed.

In the one-hander, however, the arm is brought into play quite heavily. The thrust must be supplied by a full-arm movement. Remember, however, that you're not just heaving the ball. You must learn to develop fingertip control at the end of the arm push. The shot embodies a firm push of the arm coupled with a light touch of the fingers.

The feet impart a great deal of push or thrust. The longer the shot, the deeper your knee bend.

The ball should be gripped exactly the same as for the jump shot. It should be taken to chest level; then,



ONE-HAND JUMP: Hands are placed on sides of ball, right hand in hand-shaking position. Entire shooting hand should not be placed directly over ball, as shown on right. This twists hand, constricting forearm muscles and forcing the elbow away from the body.

in one smooth, flowing motion, it should be raised to head level and pushed lightly off the fingertips.

This motion, which began at the chest, shouldn't be jerky or hurried. The ball should be nearing release when the wrist comes up to the level of the head. As the ball and hand pass the face, the guide hand should be removed. But the shot isn't released directly in front of the face or head, but overhead.

The wrist breaks with the downward flick of the fingers, and the eyes remain glued to the front rim before, during, and after the shot. The follow-through should leave the shooter in a position about a stride in front of the spot of release.

Check List. Are you sure that:

1. You're gripping the ball properly.
2. Your feet and shoulders are squared away to the basket.
3. You're bringing the ball up to chest level before shooting.
4. You're pushing off on the balls of your feet.
5. You're getting a soft feeling with the fingertips before release.
6. Your arm is in line with the shoulder throughout the shot (elbow in).
7. Your arms don't block your vision.
8. You're keeping the guide hand on the ball long enough.
9. You're waiting until your arm is almost fully extended before shooting.
10. Your eyes are glued to the front rim throughout the shot.
11. You're practicing enough.

LAY-UP SHOT

The most basic of all shots has become more and more important with the emergence of the fast-break offense and the necessity to make the shot while moving at high speed.

The best lay-up shooters in the game stick to simple fundamentals. For every spectacular twisting lay-up made, two or three are missed.

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1115 Jerome St., Midland, Mich.

Mechanics:

Proper footwork is the first fundamental to be mastered. In approaching the basket from the right side of the floor, the right-handed player, upon receiving the pass, takes a step with the right foot, then a step with his left foot. As he comes down on his left foot, he jumps straight up, pushing off his left foot and raising the right leg. He jumps as high as he can, remembering to jump up, not out.

He takes the ball straight up over his head with both hands. Taking away the guide hand, he lightly pushes the ball off his fingertips, aiming for the center square on the backboard above the rim.

Remember that you're moving fast, so lightly lay it up against the board. Your body should be balanced and moving straight ahead. Unnecessary twisting or turning makes for inaccuracy. You must master the basic lay-up, both left-handed and right-handed, if you expect to become a good driving ballplayer. You can practice the footwork and shooting from the left side of the hoop by reversing the procedures used in right-hand shooting.

The **Underhand Lay-Up Shot** is used primarily when approaching the basket from the middle of the court. When shooting from this spot, the bank is not employed. The same previously described footwork is used.

The only mechanical difference is that the ball is laid in the palm of the shooting hand, and after the ball is raised to shooting level, it's flipped or spun upward by the underpush of the fingertips. The ball should enter the hoop cleanly.

This shot is relatively easy for taller players. It shouldn't be attempted by very young players because of their height and small hands. They should be spending their time perfecting footwork and the overhand lay-up. The underhand will come almost automatically in time.

Some Common Errors:

The lay-up shot seems relatively easy to master. But it's still being blown by the carload. More than likely the player was committing one of these common errors.

1. Taking off too soon—leaving his feet too far from the basket and thus finding himself in the air three or four feet away from the hoop instead of right in front of it. Result: close, but no cigar.

2. Taking off on the wrong foot. When this happens, the shooter is definitely off balance (even though it may be slight) and he isn't moving into the basket as good form demands. Instead, he must turn his shoulders slightly toward the target. At fast rates of speed, excess movement is a sure way to miss a lay-up.

3. Taking the eyes off the basket. The miscreant usually finds himself too far under the hoop and has to strain to stop quickly to execute the shot. So learn to dribble without looking at the ball if you expect to be a good driver.



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Another form of this common error is committed by the accomplished player, who's so preoccupied with his driving speed and movements toward the hoop that he doesn't look at the basket until he's ready to release the ball. This proves disastrous in most cases.

4. Uncertainty as to where to aim. Some players miss lay-ups because of their indecision as to play the bank-board or shoot cleanly. Their hesitation forces them to shoot at the last split-second. A good rule to keep in mind is to bank the ball whenever you can.

Lay-Up Checkpoints. Are you sure that:

1. Your footwork is properly executed.
2. You're not too far under the basket.
3. You're jumping up instead of out (taking off too soon).
4. You're raising your arms straight up over your head.
5. You're keeping your guide hand on the ball until release.
6. You're laying it up softly against the board.
7. You're practicing from the left side, also.
8. You're eschewing excess movements.
9. You're keeping your eye on the target (before and after release).
10. You're practicing enough.

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McClymonds H. S., Oakland, Calif. Look at whom he has passed on to the big leagues: the spectacular Vada Pinson and Frank Robinson of the Reds, Willie Tasby of the Orioles, and Curt Flood of the Cardinals!

Trying to pull the Baylor game out of the fire, The Texas Tech coach, DeWitt Weaver, kept up a feverish telephone conversation with his spotters in the press box.

One of the coeds in the stand looked at him with disgust. "No wonder we're losing," she snorted. "Our coach spends all his time on the phone."

Now that Harry Wismer is spending most of his time masterminding the N. Y. Titans, we're not afraid of turning on our radio or TV set and listening to a ball game. As an announcer, Harry used to give us the shakes.

We can still hear him, his voice pulsing like an overheated motor: "He's on the 30, the 35, the 40, the 45, the 50, the 55!" And then there was the time he was describing a field goal attempt: "He kicks! And it's a beautiful kick! End over end! Terrific! And it's no good!"

When the Redskins moved from Boston to Washington, 12,000 fans came out to see them play the Giants. The local fans had eyes only for the fabulous Cliff Battles and the sharpshooter, Sammy Baugh. But it was Riley Smith, the blocking back, who stole all the thunder. He intercepted a pass and ran for a 60-yard td, converted the extra point, then kicked two field goals. The final score was Riley Smith 13, Giants 3.

In the chronicles of the Redskins, the team historian pays obeisance to Riley Smith in this fashion:

"In the Redskins' first game in Washington, Secretary of Commerce Jesse Jones threw out the first ball, and Riley Smith played with it all night."

Mickey Owen and Walker Cooper had quite a brawl in St. Louis one afternoon. The first time Mickey, a forgiving soul, came up to bat the next day, he turned to Cooper, working behind the plate.

"How about shaking hands, Coop?" he said.

"Sure, Mickey," replied the Cardinal catcher, and they shook. Owen then turned to face the slants of Cooper's brother, Mort—and fanned on three straight pitches. As Mickey started for the dugout, puckish Walker couldn't resist a slight dig.

"Hey, Mick," he shouted, "don't you want to shake hands with my brother, too?"

All through the 1960 season, cocky Chuck Dressen kept freely predicting that the Braves would win the pennant. Solly Hemus, listening to Chuck one day, dryly remarked, "If Dressen doesn't watch out he'll finish five games ahead of the Braves."

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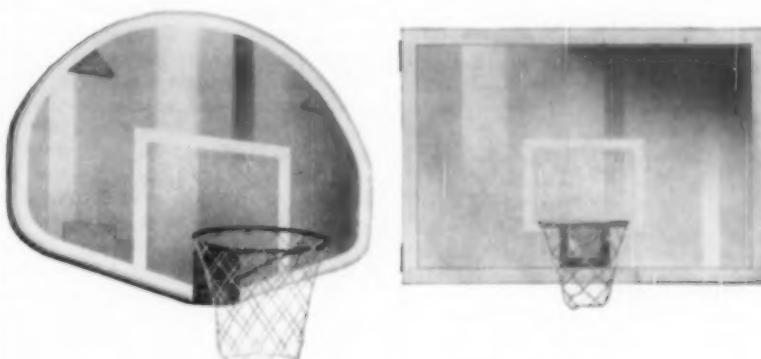
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Triangular Sideline Series

(Continued from page 11)

terns is the matter of keeping the weak-side occupied (defensive men away from the ball). We've worked out several basic moves to help keep the weak-side defense honest and to exploit the openings created by a "cheating" defense. This is what we term weak-side play.

Diag. 9 shows the defense trying to stop our post play by sagging into the key, thus jamming the basket area. We combat this type sag with the maneuvers shown in **Diags. 10-15**.

Diag. 10: First is a quick play which we call a "One-Two Pass Play." That is, we make the pass from 1 to 3, and the latter, knowing X-2 is dropping off into the key, makes a quick pass back to 2 as the latter steps to the top of the circle. We want our guards to work a lot on shooting from this spot. If we have good shooters from this spot, it's very difficult for the defense to drop too far off this man.

If, however, the defensive man is able to stop the shot by moving out fast, we feel we can pass and cut away from him. So we use the "Three Pass" to the weak-side forward, as shown in **Diag. 11**.

Our weak-side forward always plays halfway to the basket from his original starting position (opposite the free-throw line extended). As the No. 2 pass is being made, 4 frees himself by stepping into a pinched post position. 2 passes to him as he (2) steps and makes a quick cut off him to the basket.

2 may drive all the way in or shoot over the screen if his man tries to take the short cut. 1 comes out to his original guard position for defensive balance. We call this play "The Weak-Side Forward Pinch."

Diag. 12: If 2 cannot pass to 4 as

he steps to meet the ball in the pinched post, he immediately starts a dribble in the opposite direction. 3 moves to the basket area, as shown, as soon as he makes the No. 2 pass. 1 step-fakes the baseline and starts out to his original guard position. But as he sees 2 start the dribble in his direction, he scissors off 3 to take the ball on a dribble-weave from 2.

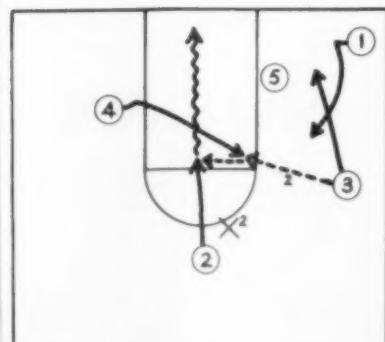
1 looks for a shooting opportunity over the screen or for a dribble-drive opening. 4 freezes back to the basket area as 2 goes away from him on the dribble. 5 positions himself for a rebound in front of the basket.



DIAG. 14



DIAG. 15



DIAG. 13

If we run into a defense that puts pressure on the No. 2 pass, we look for the "Back-Door Play" in **Diag. 13**. With 1 in the corner after passing to 3 and cutting, weak-side forward 4 steps fast into the opening at the top of the circle behind X-2. This opening is created whenever the defense plays X-2 tight to prevent our No. 2 pass (passing back out).

3 makes a positive chest pass fake out, then passes quickly to 4. 2 cuts fast to the basket as this pass is

made, and 4 feeds him as soon as he gets the ball.

Diag. 14 shows the positioning of the players before 3 makes the No. 2 pass to the weak-side forward stepping into the back door. Let's assume 3 cannot make the pass to 4. 4 then continues to come to the ball, moving into a post position. As soon as 5 sees 4 coming, he backs out to a position on the opposite side of the basket. As he backs out, he anticipates an "Over-the-Top Pass" from 3.

This pass is made possible by: (a) 5's guard trying to play to the side or in front of our center; (b) 4 stepping into the back door and then on into the post area, pulling his man (weak-side guard) away from the area under the basket on the weak side. Thus, what X-5 had hoped to have in the way of help is no longer there.

Diag. 15 shows the positioning of the players as 3 looks to make the over-the-top pass to 5. If he cannot make a quick, accurate, high pass to 5, we're back where we were before 4 stepped into the key area for the back-door play, except that we've interchanged our post men. 3, 1, and 4 make up the three angles of our sideline triangle, and our offense is ready to continue from there.

New Books

(Continued from page 25)

- **TWO SECONDS OF FREEDOM.** By Frank LaDue and James Norman. Pp. 165. Illustrated. Cedar Rapids, Ia.: Nissen Trampoline Co. \$5.

WITH the sport of rebound tumbling experiencing its greatest growth in school physical education programs, this new text has great topical significance.

Superbly written and lavishly illustrated, the book presents the correct path of progression and the "how" and "why" of all the specific skills. Both authors are renowned experts in the field, and their book will be eagerly welcomed by every teacher or coach interested in introducing a rebound tumbling program.

- **1960 CONVERSE BASKETBALL YEAR BOOK.** Pp. 52. Illustrated. Malden, Mass.: Converse Rubber Co. Free.

A MAGNIFICENT, lavishly illustrated round-up of the 1959-60 season, this fact-jammed book offers sectional reviews, tournament reviews, a report on the Olympic tournament, All-American teams, college statistics, high school champions, conference standings, review of the pro season, Biddy Basketball, and many other absorbing features.

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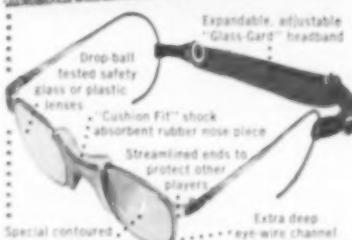
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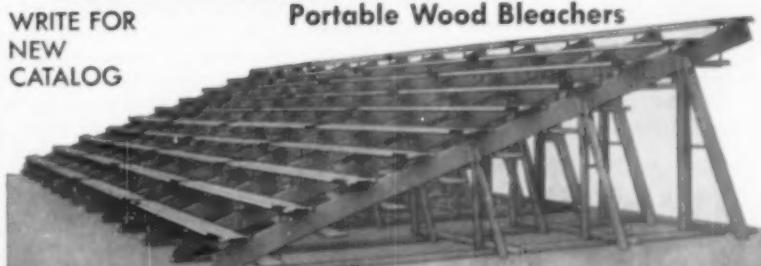
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Judging Springboard Diving

(Continued from page 14)

Conversely, if the poorer dive follows the better one, he must give it lower score. Simply set your standard with the first dive you grade, and make your scale of grading relative to that.

A common fallacy among inexperienced (and too often, experienced) officials has been the tendency to "play it safe." By that I mean, confining one's grades over a two or three point spread; for example, 4-6.

In that way, a judge will never look bad. When a diver does a good dive, he'll receive a grade of 6. When another misses a dive, he'll receive a grade of 4. This is extremely unfair to a boy or girl who has done an excellent dive, and quite beneficial to a diver who misses.

It's imperative that a missed dive be graded down in fairness to the other competitors. If this isn't done, a missed dive in a meet with two divers of comparable ability doesn't sufficiently penalize the diver, and, in a sense, keeps him in the running.

Spread your grades when it is warranted! Mark a poorly done dive down, and conversely, don't be afraid to pay off for a good dive. Remember that the range of grades is from zero to ten, and you must be able to justify your grades on that basis.² Have the courage of your convictions!

Diving has progressed considerably since the rules were written, and in several cases, changes in the wording and intent of the rules would be appropriate. These have been suggested to the rules committee, and their adoption will help relieve the confusion to both coaches and judges.

In Rule XV, Sec. c, d, e, and f, the words "run" and "running" aren't meant literally. In 1950, there was an excellent Eastern diver who took a literal interpretation of the one word in the rule and actually ran when doing the forward approach. Not only did this have a deleterious effect on the efficiency of his approach, but since he was a 6 footer with quite a muscular build, the mincing, prissy, running steps made him look ludicrous. This had an unfortunate effect on his performance.

When it was suggested that he change to the natural walking approach, which is the recommended

style, he improved considerably, later winning the Eastern Intercollegiate championships and placing high in National competition. Perhaps this one change did not make him a champion, but there's no doubt it helped.

In Rule XV, sec. h., the "crow hop" rule, the judges are urged to be very careful in grading down a minor infraction of this rule. Very often the effort to get height and do a difficult back takeoff dive will cause the diver's feet to leave the board a fraction of an inch, just before he presses the board. This shouldn't result in a grading down of the dive.

The intent of the rule is to prevent a boy from taking several backward springs before leaving the board, and also to eliminate the hazards of such a dangerous practice. Only flagrant violations of this rule should be penalized. A crow hop higher than an inch to an inch and a half could be considered a violation of the intent of the rule.

CONTROVERSY OVER RULE

The development of the highly complicated twisting dives and the increased technical knowledge of the mechanics of diving have led to a controversy over Rule XV, Sec. h., which reads, "In dives with twists, the twisting must not be done directly from the board. In all pike dives with twist, the twist must not be started until there has been a marked pike position."

This rule is poor, since in most twisting dives the twist must begin from the board for the dive to be acceptable looking, e.g., half twist, and full twist. With the development of the backward spinning twisting dives in pike position, such as the 1½ twisting back 1½ somersault pike and the reverse 1½ twisting 1½ somersault pike, the twist is always started before any pike is shown.

This is a direct contradiction of the rule as written, and judges are urged to use good judgement and a

² Diving films are available from Champions on Film, 816 South State St., Ann Arbor, Mich.

The flip pictures in the text, *Springboard Diving*, by Phil Moriarty (Ronald Press, 1959) would be helpful.

The series of completely illustrated articles on fundamental dives published in *Scholastic Coach* in October, November, and December 1959, offer a sound combination of text and pictorial treatment.



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very loose interpretation of the rule.

In summation:

1. Familiarize yourself with diving rules. Know what a good dive looks like by watching good diving whenever possible. Study good diving films if available.

2. Learn to see the dive as a whole unit, not as unrelated parts. This takes a little experience and the adoption of the proper state of mind.

3. When possible, grade on a comparative scale with the other divers in the competition.

4. Spread your scores; pay off for a good dive and grade down a poor dive. Be courageous, don't "play safe." Remember, it isn't always to your credit to have the median grade.

"Here Below"

(Continued from page 5)

"Nat," we interposed, "there's one point that has always puzzled us. Did you originate all those clever, individual moves that have become synonymous with your brand of basketball, or did you pick them up somewhere?"

"I didn't invent them," he said. "That's the way we played in my schoolyard days in New York City. My contribution perhaps was refining and integrating them into the team pattern."

"My predominant thought on offense has always been—keep moving. In movement there's deception, and I always taught my boys to keep busy."

Though "Mr. Basketball" has severed his connection with CCNY, he's far from done with the game. It would be like asking a fish to stop swimming. He still sees all the basketball in town and studies the game as intently as a research scientist.

Last year he accepted a State Department mission to the Far East, and his clinics aroused so much enthusiasm that he was asked to return this year. As we write this, Nat is somewhere in Korea, Japan, or Taiwan. Good thing, too. If there's anyone in the world who could teach a baby or an aborigine how to shoot or pass a basketball, that man is Nat Holman.

ONLY a few days after give-and-going with Nat, we ran into a fellow who picked up the conversational ball and scored a few points himself. Ed Stelzer, back in the early 1930's, had been one of those New York City schoolboy phenoms. Lured by the call of the wild, he became one of the first New York kids to go west.

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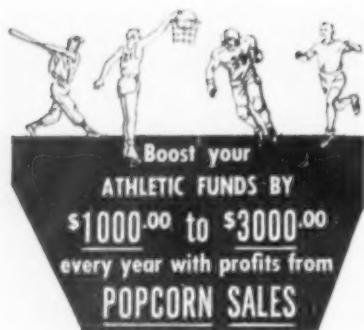
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"Western basketball was a complete mystery to me when I arrived at the University of Minnesota," he told us. "But, like every New York ball-player, I didn't have much respect for it. All of us felt that no one else knew anything about the game.

"But I learned. All those smart little New York moves certainly helped a lot. But I discovered that the West—or, at least, the Big Ten—had added a new dimension to the game. In the East, the only real screen you ever saw was run off an inside pivot man. You pitched to him and cut around him, hoping to pick your man off.

"Except for these inside picks, the offense was mostly free lance. The few patterns you did see were designed to create deception through movement—to break a man free by tangling up the defense.

"I remember my shock when I started seeing pattern offenses based around stationary inside and outside screens. Bud Foster was a genius in this respect. His Wisconsin teams were the first I ever saw which actually worked sequences off set screens. Just when you thought you had a screen solved, he'd turn it around and work an option off it.

"I'll never forget the first time I saw one of his boys set up a screen, pick off a cutting teammate's man, then, as his own man switched to the cutter, roll and go in for a return pass. It was the first roll I had ever seen."

After the Western teams started coming into Madison Square Garden, the Eastern coaches learned all these things for themselves. But they remained unimpressed. The Westerners lacked finesse, and finesse was the icon in all the New York basketball temples.

The fact that the West was winning at least half of the big inter-sectional battles never daunted the local experts. They continued to denigrate the Western set patterns and long-range bombing. The West was winning, they avouched, not because they were playing sounder basketball but because they were bigger and stronger.

The local masterminds continued deluding themselves until Hank Luisetti and his Stanford bombers erupted into view. After watching what a team could do with a fast break, long-range one-handers, and a pattern offense, the finesse worshippers were shaken. They realized that their sense of basketball values had grown a beard.

The rest is history. The East slowly started incorporating the screen, the one-hander, and the fast break, while the West smartened up by adopting Eastern finesse. Today

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there's no Eastern or Western basketball. It's just basketball, period.

One other facet of our chat with Ed Stelzer merits a few paragraphs in this corner. In those early 1930's, Ed was worried about how a Jewish boy from the sidewalks of New York would be received in the less cosmopolitan hinterlands.

"I quickly learned that it made absolutely no difference at Minnesota. It became my home away from home. I loved the school and everything about it.

"I'm not saying that I never ran into any bigotry. But bigotry has no home court. You can find it anywhere and anytime. I found as little of it out West as in New York.

"For some strange reason, some sort of tension built up before our Notre Dame game in 1935. I don't know how it happened. It was never really expressed. But it was there nonetheless.

"I'll never forget what happened in the locker room before the game. I admit I was a little nervous as I was tying my shoelaces. Suddenly a fellow walked into the room and asked to see me. It was Elmer Layden, the Notre Dame football coach and athletic director. This is exactly what he said to me:

"'Ed, I've heard a lot about you and it's a pleasure meeting you. I know you're Jewish and that there's been some sort of undercurrent about this game. Forget it. I want you to go out there without any fear of anti-semitism. We want you to play the best game you can, and we're going to respect you for the gentleman we know you are.'

"You can imagine how Mr. Layden made me feel. My last lingering trepidation vanished after my first play in the pivot. Don Elser, the great Notre Dame center, was taking me. On the play in question, I faked right — practically feinting him into the seats — spun left, and put up an easy basket.

"As I moved out to position, I felt a slap on my seat. It was Don Elser. 'Great play!' he exclaimed. And you know, the guy really meant it!"

IT'S awfully sweet of the rule book to shield the kicker so lovingly from those dreadful fellows rushing him all the time. Lay a finger on him and you're socked with a 15-yard sentence. The rules have made Barrymores out of the punters. One touch and they go down as if poleaxed. They don't even need Blue Cross anymore.

Meanwhile our poor passers are being clobbered to death. How about some protection for them. They need it even more.

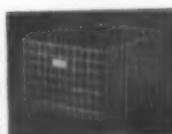
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Catalog of Aluminum Track Equipment

AMERICAN WIRE (39)

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ARNO ADHESIVE TAPES (30)

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Electric Scoreboards

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Information on Basketball Jump Training Device

HILLERICH & BRADSBY (6)

See ad for free showing of World Series Film

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Literature on Proper Care of Gym Floors

Booklet, "A Study of Economics in Building Maintenance"

HUNTINGTON LABS. (27)

Manual on Gym Floor Maintenance

1960-61 Basketball Coaches Digest (free to coaches, 50¢ to others)

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Information on M-F Heel Protector

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Brochure on Portable Medical Oxygen Unit

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NADEN (31)

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Gym Mat Catalog

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(Inside Back Cover)
 Catalog of Trampoline Brand Rebound Tumbling Equipment

Catalog of Gymnastic Equipment

NURRE (33)

Literature on All-Glass Basketball Banks

OCEAN POOL (22)

Catalog on Swim and Pool Equipment

PARAMOUNT GYM EQUIP.

(37)
 Catalog on Barbells and Gym Equipment

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- Information on Reconditioning Service

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NAME

(Principal, coach, athletic director, physical director)

SCHOOL

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CITY

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